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UNIVERSITY OF ALBERTA

TRANSLATING UKRAINIAN ASPECT INTO ENGLISH: A LINGUISTIC ANALYSIS OF TENDENCIES

BY

MARUSIA KAWESKI

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of MASTER OF ARTS.

IN

UKRAINIAN LINGUISTICS

DEPARTMENT OF SLAVIC AND EAST EUROPEAN STUDIES

EDMONTON, ALBERTA

FALL 1991

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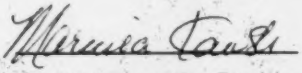

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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled TRANSLATING UKRAINIAN ASPECT INTO ENGLISH: A LINGUISTIC ANALYSIS OF TENDENCIES submitted by MARUSIA KAWESKI in partial fulfillment of the requirements for the degree of MASTER OF ARTS in UKRAINIAN LINGUISTICS.

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ABSTRACT

In this thesis, a synchronic study of the tendencies which occur in translating verbal aspect from Ukrainian into English is conducted, based on a linguistic analysis of selected Ukrainian literary works and their English translations. More specifically, it focuses on the problem of interpreting the meaning and function of Ukrainian aspectual forms from the perspective of the native English speaker. Since aspect is manifested differently in Ukrainian and English, the translation of these forms is not a simple matter of substituting one form for another. For the native English speaker, there are several fundamental problems associated with understanding aspect in Ukrainian and how it may be conveyed in English. This thesis is divided into four main parts. In chapter one, the general theory of aspect and its relationship to other verbal categories such as tense and time are briefly examined. Also, a general definition of aspect is determined for the purpose of this study. A specific discussion of aspectual features and functions in both Ukrainian and English concludes this section. Chapter two includes a brief discussion of the most important methods of aspectual formation in Ukrainian such as prefixation and suffixation as well as an overview of the structure of the English verb, specifically aspectual-tense forms. Chapter three begins with a discussion of the relationship between linguistics and translation

and is followed by a linguistic analysis of nine Ukrainian literary works. The frequencies of aspectual occurrences and their translations in both the prose and poetry genres and the types of substitutions in translation are recorded in the tables. From these data the tendencies regarding which of the aspectual-tense forms in English actually have been used to express the functional meanings indicated by the perfective and imperfective in Ukrainian are determined. Subsequently, a number of translation rules are proposed based on the results of this evaluation. The final chapter concludes with a summary of the trends and patterns observed in the translations.

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INTRODUCTION

The translation of literature from Ukrainian into English poses several stylistic and grammatical difficulties. Verbal aspect in Ukrainian is perhaps one of the most challenging and difficult elements of translation for the native English speaker. Because aspect is a distinct verbal category in Ukrainian, the speaker is faced with the choice of the perfective or imperfective aspect each time a verb is selected for use. In English, aspect is treated differently both in form and function and is also closely tied to other verb categories such as tense and mood. As a result of this difference, aspect is not always clearly understood by students and translators. The purpose of this study is to examine the tendencies which occur in literary translations of verbal aspect from Ukrainian into English in order to clarify the use of the perfective and imperfective aspect in Ukrainian from the perspective of the native-English speaker.

The problem of translating Ukrainian imperfective and perfective aspects into the corresponding English verbal system is approached synchronically[1] and examines only the role of the verb in conveying aspectual meaning. The relationship of aspect to other parts of speech such as adverbs, and other verbal categories such as

[1]This study examines the use of aspect in contemporary Ukrainian and English. Therefore, a historical or comparative approach is beyond the scope of this thesis.

mood and voice is outlined briefly to establish their influence on aspectual meaning. Also, all of the verbs examined in this analysis are non-negated, in the active voice and indicative mood with personal and tense endings. For the purpose of this study, the term "action" is used in a broader sense to signify the activity designated by the lexical meaning of the verb whether it is an action, event, process or state. This convention is used in order to simplify the discussion. When the term "action" is used in its narrow meaning, then it appears in italics (*action*), while the terms - events, processes and states - appear in plain type and carry their narrow meanings.

This thesis is composed of four principal parts. The first chapter explores the general theory of aspect. The many meanings of the term "aspect," proposed by several linguists, are summarized to establish a general definition for the purpose of this thesis. In addition, the functions and relationships between the concepts of aspect, tense and time are clarified. Also included in this chapter is a discussion of aspect in Ukrainian and English. In this study I view aspect in Ukrainian as a distinct and well-recognized category: a verb is either perfective or imperfective in form. The discussion of aspect in English is much more controversial. Because aspect is so closely tied to tense and mood, not all linguists agree that aspect exists in English, and if it does, what form it may take. To best facilitate the type of analysis conducted here, I accept that aspect does exist in English, according to the traditional view proposed by

Quirk (1972: 9), in two forms: the perfect and progressive. Although the simple tense is not formally considered an aspect, it is included in this discussion since its meaning opposes those of the progressive and perfect.

In the second chapter, the structure of aspectual forms in Ukrainian and English verbs is outlined. The methods of aspectual formation in Ukrainian such as prefixation and suffixation as well as an overview of the stucture of the English verb, specifically aspectual-tense forms, are briefly examined. The purpose of this chapter is only to outline the forms and special features of the verbs which are identified in the analysis. It is not intended to provide an in-depth study of the morphology and structure of Ukrainian and English verbs.

In chapter three, a linguistic analysis of nine Ukrainian literary selections and their English translations is conducted. It begins with a brief discussion of the theories of translation. I approach this analysis of the literature according to the polysystemic theory of translation. The literature is examined in order to determine how Ukrainian and English translators, both native and non-native speakers of the respective languages, interpret aspect. The literary texts are examined to identify the types of equivalents which occur in the samples and the circumstances of their application. Literary texts have been selected over scholarly or technical materials since they are less bound

stylistically by the content. This section concludes with the formulation of a set of rules or guidelines for the Ukrainian-English translation of verbal aspect, based on the results of this analysis. The fourth chapter includes the conclusions of this study. They summarize the use of aspect in "real" situations.

All of the texts which are analyzed have been written between the mid-1800s and 1944 and their translations have been completed within the past twenty years. From a larger group of 40 Ukrainian literary selections, 9 texts are chosen to be analyzed because they are the most representative of the linguistic trends apparent in the original literature and its translations. Selections have been taken from both the prose and poetic genres. The following is a list of the original works, their translations and their abbreviated forms which identify examples in the body of the study. These examples are identified by the abbreviations for the selection number for the original text and the translation and page number for the English text. The verbs under examination are in italics while adverbs are underlined.

The poetry selections include: Olena Teliha, "Вечірня пісня" [Evening Song] (S1) and four translations by Orysia Prokopiw (T1) in *Boundaries of Flame*, Zoria Orianna (T2) in *Ukrainian Review*. Vol 18, No. 2 (1971), Vera Rich (T3) In *Ukrainian Review*. Vol 9, No.4 (1962), C.A. Andrusyshen and Watson Kirkconnell (T4) in *The Ukrainian Poets:1189-1962*; Taras Shevchenko "Минають дні,

минають ночі..." [The Days Pass by...] (S2) and three translations by John Weir (T1) in *Taras Shevchenko: Selected Works*, C.A. Andrusyshen and Watson Kirkconnell (T2) in *The Ukrainian Poets: 1189-1962*, Vera Rich (T3) in *Song Out of Darkness*; Ivan Franko "Каменярі" [The Stonecutters] (S3) and two translations by John Weir (T1) in *Ivan Franko: Poems and Stories*, Percival Cundy (T2) in *Selected Poems*; Yar Slavutych "Хатина" [The Cottage] (S4) and two translations by C.A. Andrusyshen and Watson Kirkconnell (T1) in *The Ukrainian Poets: 1189-1962*, Morse Manley and Yar Slavutych (T2) in *Oasis*. The Prose selections include: the drama "Лісова пісня" [Forest Song] by Lesia Ukrainka (S5) and three translations by Gladys Evans (T1) in *Lisova Pisnia*, Florence R. Livesay (T2) in *Down Singing Centuries*, Percival Cundy (T3) in *Spirit of Flame*; the novella "Новина" [News] by Vasyl Stefanyk (S6) and three translations by George Tarnawsky (T1) in *Modern Ukrainian Short Stories*, Danylo H. Struk (T2) in *A Study of Vasyl Stefanyk*, Peter Prokop (T3) in *Wasyl Stefanyk: Articles and Selections*; the novel *Сини землі* [Sons of the Soil] by Illia Kiriak (S7) and two translations by Michael Luchkowich (T1) in *Sons of the Soil*, Jars Balan (T2) in *NeWest Review*. February/March (1990); the short story "На камені" [On the Rocks] by Mykhailo Kotsiubynsky (S8) and four translations by A. Mykytiak (T1) in *Their Land*, A. Mistetsky (T2) in *The Birthday Present*, J. Guralsky (T3) in *Chrysalis*, G. Tarnawsky and P.Kilina (T4) in *Modern Ukrainian Short Stories*; the short story "Сузір'я зелених риб" [The Constellation of Green Fish] by Oles Berdnyk (S9) and one translation by Yuri Tkach (T1) in *Apostle of Immortality*.

I have collected data on the number of Ukrainian and English aspectual forms in these works and their translations and have calculated their frequencies of occurrence. These data are compiled in tables which are located at the end of the thesis. The purpose of these frequency tables is to support the assumptions of tendencies in translating Ukrainian aspectual forms into English by revealing their actual interpretations. These tables, however, are not intended to establish an exact correlation between specific aspectual forms.

CHAPTER ONE

THE NOTION OF ASPECT

It is necessary to establish several concepts associated with general aspectology before the problems of translating verbal aspect between Ukrainian and English verbs may be examined. The first chapter of this thesis addresses the general theory of aspect. The many meanings of the term "aspect" are summarized to establish a general definition for the purpose of this thesis. In the second part of this chapter the relationship between aspect and two other closely-related morphological features of the verb - time and tense - is discussed. This chapter concludes with a discussion of some specific properties of aspect - aspectual oppositions - and their functions in Ukrainian and English verbs.

The first question which must be posed is: What does the study of aspect encompass? In the narrow sense, aspect concerns the verb. The verb system of many languages is often the most complex element of the grammar since the function of its many features, such as tense, mood, and voice, often intersect. Therefore, any discussion of aspect must involve other verbal phenomena. It should be stated here also that many distinct verbal categories,

including aspect, tense, and mood are not essential to language and that these meanings can be conveyed in other ways. Thus, if aspect may be expressed by grammatical categories other than the verb, such as adverbials, then they should be included in the study of aspect as well. As Maslov (1985: 38) states:

> Aspect has been defined as the study not only of the grammatical category of verbal aspect in the narrow sense, but of features contiguous with aspect, as the study of the whole functional-semantic field of aspectuality, the whole sphere of aspectual meanings, whatever form their expression may take in any given language.

Having outlined the scope of aspectology, the most important question must then be addressed: **What is aspect?** The answer to this question is often complex and controversial. The attempt to provide a universally applicable answer to this question is perhaps best summarized by Ridjanović (16): "Verbal aspect has meant rather different things to different people at different times". Although such an explanation is not adequate for this study, it does serve to underscore the difficulty that comparative/contrastive aspectology presents.

Linguists agree that such a morphological category as "aspect" does exist, but there is little agreement on its precise meaning. Indeed, it may be said that there is not one binding definition of aspect. Those languages with the strongest

manifestation of aspect, such as Greek and the Slavic languages, have had the most influence on the evolution of aspectual theory. Traditional views of aspect were developed primarily on the basis of the Slavic verb system which has often been taken as a paradigm of what an aspectual system should look like (Dahl 1984:4). Even the term "aspect" itself is derived from the translation of the Russian (Slavic) term *вид* (Lyons:313).

In other languages such as Latin and many of the modern languages of Western Europe, aspect is expressed differently because of structural and syntactic differences. Compared to the Slavic model, these forms are not easily distinguishable as displaying aspectual meaning and function. It is such forms which have caused the controversy over whether aspect actually exists in one language or another. Because aspectual form and function vary greatly from language to language, many interpretations have evolved.

To define aspect for the purpose of this study as well as to answer the previous question, it is necessary to outline and summarize the definitions proposed by several linguists. It will become apparent from these views that it is extremely difficult to express this phenomenon in a tangible manner, particularly since it changes from language to language. Some linguists present a broad definition which allows numerous languages structured differently than the Slavic model to be considered as possessing aspect. Other linguists

prefer to limit the scope of their definition, bringing the concept closer to how it exists in Slavic and Greek. Despite this apparent lack of agreement, certain fundamental characteristics of aspect exist in all interpretations.

What should be included in a general definition of aspect? Any generalization of this concept should include such fundamental features as the functions and specific characteristics of aspect, any factors influencing its usage, and its relationship to other verb categories. Also, these features must be common to those languages possessing aspect to eliminate as many exceptions as possible. Galton (286) maintains that such a category as aspect must be given a basic meaning which is recognizable beyond the factors which influence its usage. However, it must not be too broad to include languages in which aspect is only expressed by certain groups of verbs in a limited contextual situation.

> The fundamental meaning of a grammatical category must be one which applies in all instances, an overall meaning that does not depend on the context. The grammatical category would have little to contribute if its meaning always depended on context. The basic meaning must transcend the context which only points to it. (Galton: 286)

Naturally, the resulting meaning will be very broad and over-generalized which may not account for all the exceptional features of some languages, although it serves the important purpose of

conveying the essence of aspect. In order to understand best the various viewpoints expressed regarding aspect, these definitions have been organized in a gradient beginning with those linguists who proposed the broadest definitions to those who have proposed the most specific ones. Emerging from these definitions are a number of characteristic views of aspect which delimit the range of its specificity. Aspect has been seen as having a certain relationship to time and tense, expressing the process of the action[1] or possessing oppositional pairs.

There are several linguists who describe only the relationship between aspect, tense and time in their viewpoints. Consequently, much broader definitions result. Ridjanović (20) remains the most neutral in respect to which parts of speech are involved. He does not limit the phenomenon of aspect to a specific feature of verbs, but includes other parts of speech in his understanding.

> 1. ...any grammatical phenomenon directly involving temporal relations stemming from a verb phrase, other than those relative to the time of the utterance (tense), is a manifestation of aspect. (Ridjanović:20)

The important relationship to time and tense which was indicated by Ridjanović (20) and is explored further by Anderson

[1]The action is described as proceeding in certain manners, or it may be viewed in different ways by the speaker.

(40). This point is critical to understanding the function of aspect, especially in English verbs.

> 2. Aspect, I suggest, is concerned with the relation of an event or state to a particular reference point. . . . Tense, on the other hand, . . . locates in time a point with respect to which events or states can be located. (Anderson:40)

Kvaščuk (206), favours Vinogradov's (Forsyth: 3) view.

> 3. The action is considered in relation to some internal limit: a perfective verb expresses an internal limit set to the action - it may be the point of completion or may refer to performance within a given time. (Forsyth: 3)

Rather than focusing on the aspect-tense relationship, they have concentrated on the aspect-internal time relationship which emphasizes the action. This definition is more characteristic of the Slavic aspectual system.

It is clear from the preceding definitions that these linguists, recognizing the complex and varied nature of aspect in language, attempt to convey an abstract notion before applying it to any particular language. Such a theoretical approach lacks some specific details which are necessary for this study, such as: In what manner does the action proceed? How are the choices of aspect (i.e. the connection to aspectual opposition) related to the general notion

of aspect? What grammatical features are involved? Risking over-generalization, these linguists prefer simply to establish the essence of aspect. If specific details were developed, their definitions would not be valid in every language (as with Kvaščuk and Vinogradov). Because these definitions are too vague, they are not very useful for practical application in this thesis.

Other linguists, such as Serech, also include the time relationship in their definitions, but more importantly, they recognize one of the main influences of aspectual usage - the perspective of the speaker.

> 4. Вид дієслова показує погляд, з якого мовець дивиться на протікання дії в часі; отже, має не чисто об'єктивний характер, а об'єктивно-суб'єктивний, так само, як і форми особи і часу... так і вид показує не безпосередньо властивості протікання дії в часі, а в перспективі їх сприйняття мовцем. (Serech:275)

Similarly, Quirk, Lipin´ska-Grzegorek and Kozintseva choose not only to express aspect in terms of time, but also to emphasize the role of the speaker or context. The choice of views of an action is another common manner of perceiving aspect.

> 5. Aspect refers to the manner in which the verb action is regarded or experienced. The choice of aspect is a comment on a particular view of the action. (Quirk1972: 90)

6. [Aspect is] a grammatical distinction between various views of the manner in which the verbal action proceeds. (Kozintseva: 61)

7. Aspect is a category of correlation, conveying semantic distinction between anteriority and simultaneity of two events. It expresses the distinction between the speaker's viewing a given action in its duration or without the focus on the course of action. (Lipin´ska-Grzegorek: 132)

The view of a distinction between ways of viewing an action, which emerges from this second group of linguists, clarifies the points undeveloped by the first group. All of these definitions focus on the deeper meaning. In these definitions, the subjective nature of the speaker's view is recognized.

Rusanivs'kyj, Ivčenko and Volox attempt to address more of the details regarding the process of this action, but the influence of Slavic is evident in their interpretations. Rusanivs'kyj most succinctly expresses their collective viewpoint.

8. З допомогою категорії виду передається одна з найголовніших властивостей дієслова як частина мови - вираження динамічної ознаки або в процесі її розгортання, становлення, або як цілісного комплексу, повністю реалізованого чи спрямованого на повну реалізацію в процесі виконання,...(Rusanivs'kyj 1969:337)

Comrie's definition provides perhaps the most progressive

interpretation of the meaning of aspect.

> 9. Aspects are different ways of viewing the internal temporal constituency of a situation . . . [perfective] presents the totality of the situation referred to without reference to its internal temporal constituency . . . [imperfective] makes explicit reference to the internal temporal constituency of the situation (Comrie 1976:3-4)

Comrie regards aspect, not as an objective or subjective difference between situations (as Maslov states) or views, but according to the theory of foregrounding and backgrounding. Comrie attempts to resolve the problems which arise when other definitions are applied to many differing languages. The most important information in the sentence is expressed by the perfective (or marked) verb, which, inherently expresses an effect-producing nature. The information which provides the background for the essential action is expressed by the imperfective (unmarked) verb. Therefore, it is the importance of the action in relation to other verbs in the context which determine the choice of aspect. In this manner, Comrie focuses on the role of the context in aspectual meaning.

These linguists, Rusanivs'kyj, Comrie and Ivčenko, are even less theoretical and begin to develop the notion of aspectual oppositions. While they maintain the same basic notion regarding aspectual relationship to time and its process, they differ from the

previous linguists in that they distinguish aspect as an opposition concept establishing the relationship between two manners of viewing the action. Consequently, this resulting definition, having more practical implications, is the most easily understood by students and is the most popular among linguists.

Other linguists who have further developed this concept are Maslov, Forsyth and Rassudova. They best express the notion of aspect for this thesis. Although appearing to be the most language-specific, in actuality, they, together with Rusanivs'kyj and Comrie, have shaped the meaning of aspect more concretely.

The basic definition which emerges from this group is best expressed by Maslov (Forsyth: 7) who proposed this definition for aspect in Bulgarian.

> 10. ..an objectively conditioned choice between two views of the action denoted by the verb, which may be presented as an indivisible whole (perfective) or without reference to totality (imperfective).

Maslov has used the term "objectively-conditioned" in his definition, which may appear to contradict his use of the term "choice". Clearly, a choice is subjectively-conditioned, depending on the speaker's interpretation of the action. Forsyth has expanded Maslov's view by explicitly stating that the "choice between aspects" or "two views of the manner in which the action proceeds"

is the concept of privative opposition.

> 11. A choice made between the perfective, and imperfective forms in any utterance is made in accordance with the principle of a privative opposition in which the marked member is the perfective. The perfective represents an action as a total event related to a single specific juncture while the imperfective, as the unmarked member... does not oppose any positive or negative meaning to that of the perfective, but is simply devoid of any inherent indication of that kind of meaning which is inherent in the perfective. (Forsyth:347)

Although Forsyth is referring specifically to Russian, the notion of aspectual oppositions holds true for both Ukrainian and English. Like Rassudova (11) who "sees in the category of aspect an opposition between a marked (perfective, denoting a restricted action, an action which has attained the limit of its development or which is conveyed as an integral fact without reference to any development) and an unmarked member (imperfective conveys action without any specific limitation)", Forsyth makes reference to the notion of markedness[2]. In this manner, they have maintained

[2]This term "markedness" is useful since it may be used to describe many types of oppositions. As Rassudova (12) states, " the category of aspect, an oppostition between a marked member and unmarked member of a verb, makes it possible to encompass the entire picture of aspectual usage." The notion of markedness conveys that there is an opposition of two members. The unmarked member is often felt to be more usual, more normal, less specific than the marked member (Comrie:112). The marked category signals the presence of some feature, while the unmarked category simply says nothing about its presence or absence. For a detailed discussion of markedness, see

neutral terminology which makes it less specific to Slavic verbs. Hence, the essence of aspect is best expressed here.

It can been seen that these theories have progressed from a theoretical view, which simply distinguishes aspect from tense, to a more substantive one which examines more deeply the manners in which this action proceeds (a privative opposition). The specific characteristics of aspect, as described by Comrie, Maslov and Forsyth (above), lead to the most concrete understanding of aspectual meaning in both the Ukrainian and English verb systems for this study. Each linguist has expressed the importance of the speaker's intention. In a certain context, the information which some verbs convey is more important than others. Since their action must be viewed differently than the less important information, a choice of perspectives emerges. An action may be considered as marked, which is effect-producing, or unmarked, which has no specific limitations.

Having determined a definition of aspect, two questions must be posed:

A. How does aspect function?

Each type of aspect in Ukrainian and English has specific uses and these will be addressed in greater detail in the concluding section of this chapter.

Forsyth (6-8) and Comrie (111-122).

B. What factors affect these functions?

There are some general principles which may be established regarding the factors of influence. One of the first and most important elements affecting aspect is context (as Comrie has indicated in his definition). In fact, context determines aspect in the broad sense. Since aspect is "a subjectively-conditioned choice of the speaker", this choice must be based on the context of the situation. Aspect does not exist in words alone, but is determined by larger frames of discourse. If one sentence does not provide enough context to select the correct aspect, this ambiguity is resolved in a wider context. As Townsend (286) points out,

> ...everything in language is context-bound, and grammatical categories are no exception. Aspect usage in Slavic languages, in particular, is affected by all circumstances applying to its utterance, both non-linguistic and linguistic.

Secondly, aspect is dependent on what the speaker wishes to convey. This factor is closely tied to the context of the situation. This communicative setting determines the preference of one aspect over another. For example, in Ukrainian, if the speaker wants to indicate the exhaustion of an action in order to answer a question, then the perfective aspect is chosen. The speaker cannot use the imperfective for this function because of its unmarked nature. The context is especially important in determining the imperfective

aspect in Slavic.

Linguistic factors also influence the use of aspect, acting within the boundaries of context and communicative setting. Skov-Larsen (264) has suggested the following factors influence the choice of aspect: adverbials (adverbs of time and those indicating goal of action), verb complements (adverbials and conjunctions relating the action to the action expressed in the preceding or following sentence), the aspect or tense of verbs in the preceding or following sentence, and negation of the verb.

Other morphological categories of the verb such as tense, mood, voice as well as the sematic and lexical meaning of individual verbs[3] also help to determine aspect. Although it is beyond the scope of this study to discuss the semantic and lexical influence in depth, it must be noted that certain aspects can or cannot be used with certain verbs or must be specifically indicated because of the limitations of the lexical or semantic nature. For example, the psychological states (to love, know etc.) do not have a perfective meaning in Ukrainian or perfect in English[4]. Both of these factors are viewed in close connection with context, adverbials, and the communicative setting.

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[3] For a discussion of Ukrainian sematic and lexical groups, see Rusanivs'kyj (325-330) for Ukrainian, and Quirk (1972:95-97) for English.

[4] In fact, these verbs do have perfective pairs. They are specifically discussed in greater detail in the concluding section of this chapter.

ASPECT, TENSE, AND TIME

Having established the definition of "aspect", it is necessary to consider the influence on aspect by other notions closely associated with the verb, namely, tense and time. Time is essential to this discussion since it is tied to both aspect and tense, but in a different manner. It is necessary to understand some of the fundamental features of tense which are more closely connected to aspect in English, but function independently of aspect in Ukrainian. In this section the basic meaning of tense and time will first be outlined, then their relationship to aspect will be established.

The notions of aspect, tense and time do not function independently of one another, but are closely tied. This linkage varies from language to language. In some languages, such as in the Slavic ones, their separate functions are easily distinguished, while in others, such as English, they intersect more closely.

> For the physicist time is the fourth dimension, an objective entity characterized and defined by three attributes: linearity, durational infiniteness and the capability of being divided into an infinite number of segments having an infinite variety of magnitudes. In less scientific but equally practical terms, time is what is measured by clocks, the phases of the moon,

> the revolutions of the earth upon its axis, and on the verbal level, by minutes, hours, days, years, etc. In terms of human emotions and subjective perception, time is what passes as we grow older and what seems to go nowhere while we wait impatiently at a traffic light. Time is what we live in and by, what you are using up in reading this page, what is long if your head is under water and what is short toward the end of a summer's vacation.

In this passage Bull (11) has succinctly defined time in the wide scope of its understanding and usage. It is clear that time is not an event itself, but it is subject to the observer's perception of the order relation of events.

Time is measured differently for specific purposes. As in the above example, for the physicist, the linguist and the student enjoying the last day of vacation, time is perceived and measured in various manners, subject to its application. Time in grammar does not correspond to the actual time of a clock or calendar. For the linguist, conceptualizing time in language is generally independent of non-linguistic methods of measurement. It is accurately conceived and graphically represented as an indefinite straight line.

<----------> time

In reporting an event, an order relation is established between the observer and the event. The initiation of speech establishes the axis of orientation, that is, the point of reference.

point of reference

<----------|----------> time

There are only three possible order relationships between an event and any axis of orientation: the perceived event may be posterior to,

event pt. of ref.

<----------|----------> time

E

simultaneous with,

pt. of ref.

<----------|----------> time

E

event

or anterior to the axis of orientation (the perception).

pt. of ref. event

<----------|----------> time

E

No other order is possible from the grammatical perspective. This theory is supported by Bull's general definition on time in which he states (12),

> ...the order of events, as has been previously indicated, is meaningless unless set in direct relation to the ego perceiving order. What is before, after or simultaneous is so in terms of the ego observing these relations. The order relation of many events is not the same for all observers.

There are two ways to relate an event to the time line. The first method is to locate the situation somewhere on the time line in relation to some other specified point or axis of orientation. This is understood as the tense system of a verb. Tense is the grammatical expression of the location of an event in time. As in aspect, tense is not essential to language and it is more developed in some languages than others. Although verbal tense forms are the most popular method to indicate time, words other than verbs express time much more precisely, for example, 12:00 A.M., afternoon. In languages that have tense, it is indicated on the verb either by verb morphology or by grammatical words adjacent to the verb. Most languages have adverbials that locate situations in time (yesterday, today), thereby lexicalizing time reference.

The most common tenses found in language are past and non-past[5]. A situation described in the present tense is located

[5]The so-called future tense as a grammatical category in the European

temporally as simultaneous with the moment of speaking. It is the dividing line between what is future and what has become past. It extends as far back as the present state has remained unchanged and forward as far as it may be expected to remain unchanged. A situation described in the past is located prior to the moment of speaking, and one described in the future is located subsequent to the moment of speaking (Comrie 1985: 43).

The second way of relating a situation to the grammatical time line is to the internal temporal contour of the situation. In other words, non-stative situations themselves may be considered to be composed of three phases - a beginning, middle and end - as does the external time line. This is the basic conceptual notion of aspect.

beginning middle end

<-----|------|-------|---> event

Thus, aspect is not concerned with relating the time of a situation to another time point, but rather with the internal temporal constituency of the one situation. Since aspect is concerned with the relation of an event or state to a particular reference point, it may be located before (retrospective), after (prospective), around (progressive), or simply (aorist) at a particular point in time (Anderson:40). It becomes apparent then that the

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languages is weak, although future time reference is expressed by other features of of the meaning of the forms such as modal expressions and the present tense form. Since the future is yet unknown, it is not a tense in its strict meaning.

point in time (Anderson:40). It becomes apparent then that the difference between the relationship of tense and time to aspect and time is that of situation-external time to situation-internal time.

The relationship between aspect and tense is more complex than the connection to time since their functions often merge. In form, however, a verb is not affected by this relationship and may carry both tense and aspectual markers. Only the three non-periphrastic tenses in Ukrainian - past, present, future[6] - are examined in this thesis. Because the pluperfect occurs rarely in the literary texts, it is not examined here. The two forms of aspect in Ukrainian, which are discussed in the next chapter, have morphological forms in the past and present, but only one in the future (imperfective). In practice, the present has only one aspect (the imperfective) since it can only portray events taking place at the moment of speech. A completed action (perfective) theoretically cannot take place in the present. Hence, the present perfective is actually conveying the meaning of a future perfective (i.e. in a future time frame).

Both the perfective and imperfective aspect have past tense

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[6]The future tense (imperfective aspect) in Ukrainian is formed in two ways (Serech:306). The non-periphrastic form requires the addition of the м-suffix and personal ending to the infinitive; e.g. я чекати + м + у. The second form is periphrastic, requiring the auxiliary verb бути, which takes personal endings, to be used with an infinitive; e.g. я буду чекати. There is no difference in meaning between the use of either form. Since the forms differ in their structural usage only, this second method of forming the future tense is examined in this thesis as well.

occur before this point. Galton (52) concisely describes this aspect-tense relationship in the past:

> It may not be therefore, so much the actual duration of the event itself that calls for the imperfective aspect, but rather the emphasis that is placed on it, which makes us view it in isolation - isolation from the temporal context. An event rendered in the perfective past is not so much completed (as the primitive explanation in our text-book tells us) as it is, rather, over and done with and the next stage has already been reached, following the inexorable course of time. The imperfective past on the other hand makes us dwell, heedless, if only for a moment, of the onward rush of time, while the event lasts. (Galton: 52)

The imperfective aspect also has a present and future form. Since the present tense describes events occurring at the (present) point of reference, it may only be expressed by the imperfective aspect. The imperfective future expresses that a continuing state is due to be reached some time after this present. The perfective only has one non-past tense form which emerges as a future tense and not as a present tense.

> The actual present can never be given in perfective present. A localized event settling in at some particular point in time cannot coincide with the moment of utterance, and must find a location somewhere else on the time axis. Most essential is its location between other events, which determines its position in the succession, even if this be only implied. (Galton:

7.7)

Therefore, the perfective present does not, in reality, express present time, but has come to express the future.

In English, the progressive may occur in all tenses - the past, present and future[7]. Like the Ukrainian imperfective, the actions occur before, simultaneous to and after a point of reference.

The relationship between tense and the perfect aspect is more complex and this has led to its designation as a relative tense. The tense signifies the relationship between a present (or past or future) state and a situation prior to it.

> The perfect tells nothing about a situation itself, but relates an action to a preceeding situation...[it] indicates the continuing present relevance of a past situation... it expresses a relation between two time-points, on the one hand the time of the state resulting from a prior situation, and on the other the time of that prior situation. (Comrie 1976: 52)

Therefore, it becomes difficult to define a precise relationship because of the changing role of aspect in each language. Although these functions are dealt with in depth in the following

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[7]There is no obvious future tense in English corresponding to the time/tense parallel for present and past. Instead there are a number of possibilities of denoting future time. Futurity, modality, and aspect are closely related, and future time is rendered by means of modal auxiliaries or semi-auxiliaries, or by simple present or progressive forms. (Quirk 1972:87)

Although these functions are dealt with in depth in the following chapters, there are some general points that may be made with respect to their linkage.

ASPECTUAL OPPOSITIONS

Having formulated a definition of aspect and established its relationship to other closely-related verb functions, this chapter will conclude with a discussion of the types of aspectual oppositions and their functions existing in Ukrainian and English which have practical implications for the following analysis.

Since aspectual oppositions have been given various names[8] by different linguists, it is necessary first to establish a terminology for this study. Apart from the concept of markedness, a universal terminology is almost impossible to formulate since any term always points to the functions of the opposition which varies in each language. It follows then that the name of a particular opposition in one language may not be suitable for another. For example, the discussion of these functional oppositions has been traditionally tied to the Slavic model because of its influence on the development of aspectual theory. However, these forms are only one

[8]Holisky (128) and Maslov (12) have outlined some of the most important terminology proposed by different linguists.

stative verbs.

In this study the Ukrainian aspectual forms are known as the perfective and imperfective, even though Bloomfield and Chatterjee have proposed the more descriptive titles of punctual:linear. Like the Slavic verbs, the English aspects are known by several names[9]. Sometimes English aspects are called tenses[10]. However, in this study, they are viewed as the opposition of progressive vs. nonprogressive aspect and the perfect vs. non-perfect aspect. It is understood that the perfect does not function as an aspect in the strict sense of the term, however, it also does not solely express temporal functions. Although the perfect is regarded as an aspect, its special nature is recognized.

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[9]The form which is called progressive in this study is also commonly known as the continuous or expanded form. What is termed the simple form is also popularly known as the indefinite. The perfect is usually referred to only by this term.

[10]There are controversial viewpoints expressed by linguists regarding the categories of aspect and tense in English. Traditionally, perfect is considered an aspect in English, as is the progressive (Quirk 1972: 90), while other linguists place it in the category of tense (Comrie 1985:56-101). These categories, it must be realized, are subject to how the terms "aspect" and "tense" are defined. However, as Comrie (1985:32) notes: "...the English perfect is not to be analysed simply as a tense, in particular that it differs from other English past tenses in terms of parameters other than tense...". Thus, the perfect appears to represent either a separate category between the conventional notions of tense and aspect or a very close and inseparable relationship between the two categories. Although the complex nature of the perfect is understood as well as its phasal nature, for the purpose of this thesis, it is considered an aspect in English to better facilitate the comparative study with the Ukrainian aspectual-tense system. Also, whether perfect is viewed as a tense, aspect or another category, its use and significance in translating Ukrainian aspectual forms is not altered.

ASPECT IN UKRAINIAN

In Ukrainian, as in most other Slavic languages, the aspectual opposition is recognized as that of perfective vs. imperfective. The perfective and imperfective aspects are used to designate real distinctions between actions to express various communicative settings in speech and to impart a necessary nuance to the utterance.

A. THE PERFECTIVE

What is the perfective aspect? Linguists have unanimously agreed on the definition of perfectivity in Slavic. In basic terms, it is the view of a situation as a single whole without distinguishing the various separate phases that make up that situation. In other words, the action, indicated by perfectivity, is presented as a total event related to a specific reference point. This is a rather simplistic description of perfectivity. In order to understand it more fully, it is necessary to survey its basic functions. The perfective is limited to a few specific functions aside from its basic meaning. Therefore, its functional situations can be easily identified. On the other hand, the imperfective, performs such a wide variety of uses that it becomes difficult to identify all of them. The basic meaning of the perfective aspect, as summarized

from the various linguists, is considered to be the presentation of a completed action as a single fact. From this definition, several characteristic functions have been summarized.

1. The perfective verb expresses the action as a whole (Hoepelman:56). This means that an action is viewed in its entirety without stopping to focus on any one part. There is no emphasis on a developing action. Instead, the action is regarded as a complete situation with a beginning, middle and end (Comrie 1976: 3). The imperfective pair of the verb could not exhibit all of these parts of the action.

2. Another function of the perfective, which is a corollary of the first, is that it cannot express the development of an action, but distinguishes a completed action (i.e. an action that is over and done with). (Hoepelman:56) Reference is made to the action at the time when it has already reached the limit of its development. This means that an action is not in progress and will not continue any further. The following Ukrainian sentences and their English translations clearly illustrate this concept.

Я писала листа. (I was writing a letter.)
Я написала листа. (I have written a letter.)

The first sentence demonstrates that a letter was being written, but there is no indication that it had been completed by the

development, hence, it cannot be perfective. In the second sentence, the implicit meaning is that the writing has attained the limits of its development at the point of reference of the speaker. No more writing is necessary to complete the letter. The semantic influence on aspect is evident in this example. The action of writing a letter has definite limits. The letter can be viewed at a point in its unwritten state (imperfective), or at a point once it is completed (perfective).

Thus, if the speaker wants to imply the exhaustion of a developing action, its demarcation or the inclusion of a whole process in one thought, the perfective is required (Rassudova:11). This function is related to the first by the fact that, if an action is viewed in its entirety, it cannot at the same time express its development.

3. A third function of the perfective is the expression of a single fact (the concrete-factual meaning) (Rassudova:17). This means that an integral fact is examined outside of its realization. Consequently, the action is an effect-producing event of one single action. The emphasis is not on the action itself, but on the new state of affairs produced by the action.

4. The perfective verbs are used in the expression of sequences of actions. If a speaker wants to convey that several different

completed events were performed, one after another, the perfective must be employed. A corollary of this function is proposed by Forsyth (9): the total performance of the action must be completed before the next action may begin. Thus, the occurrence of perfective verb forms, one after another, clearly implies that the described events are in the same sequence. This function demonstrates the influence of context (aspect or tense in preceding or following context) on the choice of aspect.

5. The function of foregrounding (Comrie 1976:3) is related to other perfective functions. The actual actions in a context are expressed by the perfective, while the background states of each occurrence appears in the imperfective. Since the context, no doubt, is primarily concerned with the event produced by the perfective, it must remain in the foreground.

From this summary of functions, it can be seen that the perfective is limited in use to a few situations. It has also been noted that these functions are influenced by linguistic, semantic, lexical and ultimately, contextual situations. Thus, in Ukrainian verbs, the perfective aspect satisfies those requirements of communication where it is necessary either to emphasize the completion or exhaustion of a process, to direct attention not so much to the action as to its product, or to present the action as an integral fact examined outside of its realization.

B. THE IMPERFECTIVE

The imperfective aspect cannot be characterized as easily as the perfective since it carries a wide range of functions. Because of its indefinite nature, the imperfective cannot be adequately described by a number of positive attributes. For this reason it is considered the unmarked member of the opposition. The imperfective is generally regarded in more abstract terms, expressing those functions which are not explicitly denoted by the perfective.

Since there is no single meaning inherent to the imperfective, the basic meaning of this aspect can be considered as expressing the incompleteness of the process of the action, without reference to a single juncture. The factors affecting aspectual usage are especially important in denoting the imperfective. The choice of the imperfective is not immediately apparent from the verb or sentence alone. It must always be viewed in the wider context. Any ambiguity of the imperfective can be eliminated by its actual use in a given context and communicative setting. The most important functions of the imperfective that have been proposed are summarized in the following:

1. The unrestricted process (duration) of the action is conveyed

exclusively by the imperfective. This is in direct opposition to the meaning of perfective, indicating completed action. In other words, the action is still taking place at the moment of speech. Maslov considers this to be the specific meaning of imperfective.

2. The imperfective is used to convey repetition (habitual action)[11]. It is important to distinguish that repetition, coming from the whole sentence, is the description of an action repeated on several occasions. This function is determined lexically or with adverbs within a certain context. For example, in the following sentences,

Іван *читає* Біблію кожного дня.
(Ivan reads the Bible every day.)

the adverbial construction is employed to indicate that the reading is habitual (i.e. the reading action takes place on several occasions, that is, every day). Without the adverbial, the sentence would merely indicate that, at the present moment, Ivan is in the process of reading the Bible. It implies a one-time action of duration.

3. One function which is often overlooked is that the imperfective simply names an action implied by the speech situation. It denotes

[11]This function is especially apparent in a special group of imperfective verbs, the verbs of motion. Because of the complex nature of these verbs, they will not be addressed in this study.

totality, frequency, mode of procedure, or two-way action. It fills the role of distinguishing one action from another such as "to write" from "to read" and "to sit". Like the previous function, the attention is concentrated on the action itself. The existence of the fact is more important than the immediately resulting state. By lexically identifying the verb, its communicative load has been weakened. Hence, more important information would be conveyed by the perfective while less important or background statements would be expressed most commonly by the imperfective.

4. The concrete-processual meaning, in direct opposition to the concrete-factual meaning of the perfective, conveys definite single actions taking place at the moment of speech. Rather than expressing a single fact at a point of reference, it indicates which action is in process at this time. This meaning is related to the other functions of the imperfective.

5. Sometimes, the imperfective can perform some functions normally associated with the perfective aspect because of semantic overlap (Rassudova:16). This fact supports the designation of the imperfective as the unmarked member which is capable of expressing perfective meanings. The perfective, on the other hand, cannot perform any functions of the imperfective.

One of the chief overlapping functions is denoting an action which, in objective reality, is completed (a single, self-contained

which, in objective reality, is completed (a single, self-contained event). For example:

Ви *читали* цю книжку? Так, *читала*..
Have you *read* this book? Yes, I *have*.

This example demonstrates the complex nature of aspect as well as how its various functions interact. Although the question implies that the activity (reading) is a single, completed event, it appears in the imperfective instead of the expected perfective form (as in section A.2 above). The imperfective is used to denote this function while at the same time weakly expressing nuances of other imperfective meanings such as duration (which cannot be expressed by the perfective). The imperfective form is conveying the perfective meaning more strongly than any single imperfective meaning. Because it is not possible for the perfective to perform imperfective functions, it cannot be used in this case. Such a situation is indicative of the role that context and communicative setting play in determining the imperfective aspect.

These meanings, which have been summarized, are only some of the most recognizable functions. A great variety of potential meanings of the imperfective are realized only in specific contexts, making it impossible to justify any of its functions as essential and inherent. It is important to note that the use of both the perfective

functions. The nuance of the interplay of influencing factors provides the unique meaning of aspect in each situation.

ASPECT IN ENGLISH

Aspect in English is a controversial topic; some linguists such as Zandvoort do not recognize its existence, while others such as Comrie and Quirk have examined this category more closely. The notion of aspect as an independent grammatical category has presented certain problems for native English speakers in understanding this concept in Ukrainian as well as in other Slavic languages. The difficulty arises not simply from the basic meaning alone, but rather from the entire spectrum of functions associated with the perfective and imperfective aspects.

As I have stated above, English has two aspectual oppositions: the progressive vs. non-progressive and the perfect vs. non-perfect. The progressive and perfect are marked members of their aspectual oppositions because they cannot perform any functions of the unmarked member. The progressive and perfect are opposed by the simple tense as well as by each other. A discussion of aspect in English also must feature tense since it plays a greater role in determining aspectual function in English.

A. THE PROGRESSIVE VS. NONPROGRESSIVE

The progressive aspect performs some functions similar to those found in the Ukrainian imperfective aspect. However, where the imperfective aspect in Ukrainian may indicate a wide variety of meanings, the progressive, being the marked member, is limited to only a few basic meanings. It is further limited in that not all English verbs[12] occur in the progressive form because of their lexical nature (Zluktenko 1985:165). Thus, the lexical nature is not excluded in determining aspect in English verbs as well.

The most characteristic meanings of the progressive are thought to be the expression of processuality (duration) and the concreteness of action (Kitkova:130). From these basic meanings, several functions of the progressive may be derived. Long (126) has best expressed the entire spectrum of progressive functions:

1. The most common function is the expression of duration. Progressive aspect forms are normal where predications tell of *actions*, events or states of affairs that are in process, begun, but not ended, at the time of other occurrences which at the moment are more prominent in the speaker's or writer's attention (Long: 126). This duration is viewed relatively, in comparison, to a shorter time occupied by some other action (Jespersen: 278). In addition to

[12]Only non-stative verbs - those denoting *actions*, events or processes - occur in the progressive. For further discussion see Quirk (1972:46).

conveying the continuing process of an action in time, there are different manners in which the duration may function.

a) The duration of the action may be limited.

While I *was reading*, the phone rang.
We *were swimming* for half and hour.

These sentences suggest that the activity is in duration, and continues only until a new situation begins.

b) It may also signal incomplete duration.

I *was reading* during the evening.

In this example, there is no indication that the activity had been completed during the course of the evening. Adverbials are especially important in denoting these particular nuances.

c) It may be of temporary duration. This meaning is very similar to that of limited duration and incompleteness.

John *is playing* the piano.

The focus is on John playing at this particular moment. It does not indicate that this is occurring for an indefinite time or that

it is universally true.

2. The progressive is used to describe the activities themselves. In other words, it is commonly used to report actions. The emphasis is on the action itself which does not produce a result.

I *am singing*.

She *is cooking* fish.

What is important in these examples is that these activities are taking place at the moment of reference. This usage is seen in cases where more dominant meanings such as duration are clearly absent. This function answers the question: "What activity is going on at this moment?"

3. Sometimes the progressive may indicate habitual or repetitive activity when used with certain adverbials (Palmer:77). This means that a series of actions or events is in progress.

Fred *is watching* T.V. every time Wilma drops by.

In this example, Fred's action is in duration when Wilma's action occurs. Since Wilma's action takes place on several occasions, it follows that Fred's action must also be repeated. The progressive is also used to indicate habitual activity that is sporadic.

She *is* always *breaking* things.

This example implies that the action happens often but not at set times.

She always *breaks* things in the mornings.

However, if the reference is made to repeated points in time, indicating regularity, the nonprogressive form is used (in this case, the simple form). The use of adverbials or the lack of adverbials have a very important effect on the habitual function.

4. The progressive forms a time frame around another action. In this function, there is a contrast of verbal actions. The progressive creates the background state against which an event (in the nonprogressive) occurs. (Kitkova:135).

While I *was sleeping*, the teacher entered.

In this example, the action of the teacher's entrance is set in the time frame of the sleeping action. Because the teacher's entrance must be emphasized, the background should not produce any results of its own. The progressive becomes the suitable aspect. This may also be regarded as a permanent state (in the progressive) which is in process and an opposing transitory state has occurred at a point in that process (Jespersen:278).

5. One function of the progressive stresses actuality, sometimes suggesting greater emotional realization than other aspectual forms. Together with certain adverbials, it may impart a very subjective tone. In this way, habitual action as well as emotion is stressed with the progressive.

He *is* always *losing* his mittens!

In this example, the adverb helps to emphasize the action in an irritated manner. The action occurs sporadically and is a source of irritation each time. When the progressive aspect is used together with adverbials, the action is felt to be less of a fact than an opinion.

B. THE PERFECT VS. NONPERFECT

There is controversy surrounding the perfect in English regarding its classification as a tense or aspect. It is apparent that it does not function as aspect in the traditional sense or according to the definition presented above and cannot be regarded as an aspect in the same sense as the progressive. While the perfect meets some criteria for an aspectual category, it does not meet others[13]. Those linguists such as Comrie, by giving it the name of relative tense or phase, approach the true nature of the perfect. The perfect indicates the continuing present relevance of a past

[13]Ridjanović (24) has outlined the formal criteria of aspect.

situation because it expresses a relation between two time points, the time of a state resulting from a prior situation and the time of that prior situation. (Comrie 1976: 52) By itself, the perfect does not convey anything about a situation. There are two variations of this meaning (Lipin´ska-Grzegorek:108).

1. The resultative meaning[14] which expresses the effects or results of the action denoted by a verb. The lexical type of the verb is very important here. Those verbs which imply an action which reaches toward a goal or accomplished fact such as *buy* and *achieve* take this meaning.

Ivan *had bought* an old car.

This example indicates an accomplished fact. Ivan has either reached his goal and purchased an old car, or he has not. In this example, the tense may be changed since it the lexical meaning of the verb *to buy* which indicates the goal.

2. The continuative meaning[15] refers to an action which began before the point of reference and continues at this point. The lexical meaning of these verbs, such as *talk* and *admire*, do not imply any goal of the action .

John *has lived* in many places.

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[14]Comrie (1976:44) calls this type - telic.

[15]Comrie (1976:44) calls this type - atelic.

This example illustrates that no specific goal had been reached, but the action continues to the point of reference. Having lived in many places, John is probably living somewhere else now.

The expression of the perfect also is dependent on another factor in addition to the lexical type of the verb - the co-occurrence with some adverbials (Comrie 1976:109) such as *so far, up until now, all my life* and *since Monday*. These types of adverbs indicate a time limit in which an action may be viewed as completed.

So far, I *have written* three books.

In this example, it is implied that the writing of the three books has been completed within the time limit suggested by the wider context.

The boss *has had* the flu since Tuesday.

In this example, it also implies that the action is still going on, that the boss is still sick.

Another feature of the English perfect which is indicative of its special character is that it combines freely with another aspect as well as with tense and mood.

> The perfect may combine with other aspectual distinctions. The perfect links a present state to a past situation, whether this past situation was an individual event, or a state, or a process not yet completed, so that there is nothing in the definition of the perfect to preclude combination with the imperfective or progressive. (Comrie 1976: 62)

The resulting combination is the perfect progressive, in the past, present and future tense. Theoretically, this is not possible in the strict definition of the term "aspect": aspects are mutually exclusive. This feature supports the view that perfect cannot be interpreted strictly as aspect or tense.

The perfect progressive refers to an activity going on throughout a period of time, implying the action has its duration merely within the time span indicated (Palmer:76). It is a temporary situation leading up to the moment of speech (Quirk 1976:97). This form may combine overtones of the progressive such as incompletion and emotional colouring with the temporary, completed nature of the perfect.

Joe *has been talking* on the telephone.

The use of this form suggests that Joe's activity (talking) continued for a temporary duration (progressive meaning), but now he is not talking (perfect completion meaning). In other words, his activity has reached its limit. The past tense places the action on

the time line before the past point of reference. This occurs similarly in the present and future.

C. THE SIMPLE

The simple tense, as an unmarked member of both of the aspectual oppositions in English has sometimes been regarded as an aspect itself, although it does not meet the formal criteria of aspect. (Ridjanović: 23) As the unmarked form, it performs a wide range of functions. Like the Ukrainian imperfective aspect, it is almost impossible to list all of its potential meanings. It usually plays the role of the "non-" (as in the non-progressive, non-perfect). The chief functions of the simple form have been summarized by Kitkova (140) and Quirk (1973:93).

1. The simple expresses the general truth or universal validity of an action.

The sun *rises* in the east.

In this example, the time frame is indefinite, therefore, this fact is true at all times. If this verb were progressive (The sun *is rising* in the east.), it would then imply that this action is only valid for that one time. The focus has shifted in the progressive to emphasize the sun's action at the point of reference.

2. The simple expresses an objective statement of fact.

He always *loses* his mittens.

The emotional tone which exists with the progressive is lacking in this action. Neutral statements and facts such as news reports and commentaries can be best expressed in this manner.

3. The simple expresses habituality. Adverbs are especially important for conveying this meaning.

We *play* baseball every Friday.

In this example, the action is performed on a regular basis. This function is also related to the expression of universal statements which indicate habitual action from the context. The fact that it is true at all times indicates that this action occurs repeatedly.

4. The simple may imply a completed action. Like the Ukrainian imperfective, it also may be used in functions which are normally performed by a marked aspect. This further supports the fact that the simple is unmarked and the perfect and progressive are marked. In the strict sense, these aspects cannot perform functions of the simple.

I *wrote* a letter that evening.

This example implies that the letter had been completed during the evening.

Sometimes, the difference in meaning between the simple and the progressive is unclear and some linguists may question these functions as outlined above. This is a result of the fact that these forms have become more or less synonymous and interchangeable in modern English.

D. THE EMPHATIC

The emphatic is an expanded form of later origin in Modern English like the progressive (House:117) Its sole function is to emphasize the idea of actuality, truthfulness of a claim, the realization or a desire of realization of the infinitive (which carries the lexical meaning) by means of a periphrastic auxiliary "do"(Curme:23) It may also imply irrelevance or unexpectedness of an action associated with surprise, displeasure, or indignation, depending on the situation. (Rayevska: 106) The emphatic structure follows the general trend in English in which stressed auxiliaries are employed to emphasize the idea of actuality, realization, or modality. In the example of "I *do* work!", the auxiliary "do" stresses

the idea of actuality.

In summary, there are a number of functions performed by each aspect of the Ukrainian and English verbs. Their similarities and differences will be specifically outlined in the analysis of the literature. Although many of these functions may be identified in isolation, it must be noted that the general context, the lexical and semantic nature of the verbs and the use of adverbials are instrumental in determining the final choice of aspect.

CHAPTER TWO

In this chapter, the formation of aspect in Ukrainian and English verbs is outlined. In addition, some specific features related to the morphology and function of these verbs are noted. The purpose of this chapter is simply to outline the forms of the verbs which are indentified in the analysis. This discussion is not intended to provide an in-depth study of the morphology of English and Ukrainian verbs.

THE FORMATION OF ASPECT IN UKRAINIAN

In Ukrainian, verbs may indicate not only the type of activity which is performed (lexical meaning), but they also have certain markers which morphologically denote tense, aspect, person, gender, number, mood and voice. Many of these factors are related. For example, the gender (only expressed in the past tense) and number are connected to the person.

Aspect changes neither the essential character of a verb, nor its relationship to the rest of the sentence. In other words, both the imperfective and perfective forms of a verb require the same noun case, take the same subject and perform all of the regular verb functions, such as indicating person, number and tense. Aspect only

changes the manner in which the action is viewed.

Він *писав* листа. (He *was writing* a letter.)
Він *написав* листа. (He *has written* a letter.)

In this example, both aspects of the verb govern the same noun, and indicate gender, voice, mood and number. The only difference in the sentences comes from the view of the action. In the first sentence (imperfective), the action is in duration in the past, while the second sentence (perfective) implies the action was completed.

In Ukrainian, all verbs convey either perfective or imperfective meaning. (Rusanivs'kyj 1969:337). Some occur in imperfective:perfective aspectual pairs in which both members denote the same lexical meaning[1]. Depending upon the semantic meaning of each verb or certain semantic groups of verbs, other verbs are not paired in the strict sense. They may be imperfectives[2] which lack a perfective pair, since they denote states which cannot be expressed as total events such as *мати, потребувати, мусити*. Also, there are perfectives[3] which lack a

[1]This group consists mainly of the dynamic verbs. See Rusanivs'kyj. (338-339), for a representative list of Ukrainian verbs which occur in lexically similar aspectual pairs.

[2]See Rusanivs'kyj. (348-350) for a representative list of verbs which occur only in the imperfective aspect.

[3]See Rusanivs'kyj. (350-352) for a representative list of verbs occuring only in the perfective aspect.

corresponding imperfective such as *збагнути*. Because they denote a sudden instantaneous action, that is, a leap into a new state, which constitutes the whole lexical meaning of the verb, they cannot be presented as processes tending gradually towards a critical point (Forsyth:47).

There is also a small group of verbs which serve both perfective and imperfective functions according to the context of the situation, such as *женитися, веліти* (Žluktenko: 74). However, it must be noted that aspectual pairs can be found for these verbs. Because the existence of a verb in only one aspect is considered irregular, there is a tendency to form perfectives or secondary imperfectives as a corresponding pair for the single-aspect verb, even if such a change indicates an altered lexical meaning. (Šerech:280). Strictly speaking, such verb pairs, having slightly different lexical meanings, are not synonymous in everything except aspect. Therefore, they cannot be considered to be true aspectual pairs.

Ukrainian verbs occuring in pairs of the same lexical meaning may be viewed in the broader sense as belonging to a family of imperfective:perfective verbs with slightly different lexical connotations. In other words, the primary imperfective verb (consisting of a stem with no prefix, sometimes a thematic suffix and an ending) carries the lexical meaning which may be made perfective. This perfective, forming part of the strict aspectual

pair, is lexically equal to the imperfective (*писати-написати*). However, other perfectives may be formed from the primary imperfective, denoting a slightly different meaning.

These perfectives are not paired with the primary imperfective because they are lexically different. Instead, new imperfectives, with the same lexical meaning, are formed from these perfectives to complete the aspectual pair. They are known as secondary imperfectives. Thus, Ukrainian verb families consist of an unprefixed imperfective primary verb, one or more prefixed perfectives (in some of which a prefix changes the meaning of the primary verb) and secondary imperfective verbs, derived from the prefixed perfectives (Bidwell:59).

писати - написати (primary imperfective + perfective pair)
підписати - підписувати (perfective + secondary imperfective)
виписати - виписувати (perfective + secondary imperfective)

Aspect is formally expressed in Ukrainian in two ways, either morphologically or contextually. There are four basic ways to change aspect mophologically: prefixation, suffixation, change of stress, and suppletion.

1. Prefixation is the most complex method of altering the aspect. Since the topic of prefixation may be further developed in another study, only a brief overview of its functions is presented here. Prefixation is generally used to change the primary imperfective to

a perfective by adding a designated prefix to the infinitive of a verb which then may take endings for person, number and tense.

читати - прочитати (прочитаю, прочитала)
to read - to have read (to completion)
(I will have read, I had read)

The verbal prefixes which may occur in Ukrainian verbs are: *в-(у-), від- (віді-), од-, ви-, до-, з-/зо-/зі- (с-), за-, на-, над- (наді-), о- (обо-), пере-, перед-, під- (піді-), по-, при-, про-, роз- (розі-).* Usually only one prefix occurs, but sometimes combinations of two may occur.

These prefixes carry their own meanings which sometimes may add a new nuance to the primary imperfective[4]. Forsyth (19) suggests that prefixes affect the meaning of a verb in three basic manners:

(a) Firstly, they may simply covert the primary imperfective to a perfective with no new lexical meaning. For example, *білити-побілити* (to whiten - to whiten [completed]).

(b) Secondly, the prefix may modify the original meaning of the

[4]For a detailed explanation on the meanings of each prefix see Academy Grammar (256-273) Forsyth (20-26), Serech, (283-287), Rusanivskyj, (229-235).

primary imperfective to produce a lexical derivative. These types of prefixes narrow the meaning of the non-prefixed original. For example, the broader meaning of *йти* becomes more specific when prefixed - *відійти*. Other examples of this type of prefixation are: *жити-пережити, писати - підписати.*

(c) Thirdly prefixes may express the degree or manner of development of the action in a particular circumstance. This type of prefixation is similar to the German *Aktionsarten* and is referred to by Forsyth (19) as procedurals. They differ from the other types of prefixation in that the lexical meaning is changed, but is not necessarily narrowed. This type of prefixation often operates in conjunction with an additional suffix. Thus, the meaning of repetition emerges from the suffix, while the prefix alters the lexical meaning. For example, the prefix *по-* may indicate the repetitive or multiphasal nature of the verb such as *постук(ув)ати* (Dolenko: 206).

In all three methods, a particular prefix does not have the same effect on every verb. The semantic and lexical meaning of both the prefix and the verb influence the result of their union. Although prefixation may appear complex, it is important for the process of word formation in Ukrainian. It is also very useful for developing new verbal meanings which may focus on certain parts of the action or may differ slightly from the original. In English, this same function must be performed by additional words such as prepositions

and other verbs.

2. Suffixation is another method of changing aspect which may create both a corresponding imperfective and perfective member of an aspectual pair. There are three types of suffix changes which occur: the addition of a suffix, the deletion of a suffix, and the alternation of certain vowels and consonants. The main method for changing an imperfective verb into a perfective is by the addition of the suffix *-ну-* after the subtraction of the stem vowel of the base verb. For example, *звикати*^{i}-*звикнути*^{p}, *кидати*^{i}- *кинути*^{p}.

The most common method of changing a perfective into an imperfective is by adding the suffixes: *-ва-*, *-ува-*(*-юва-*). For example, if the primary imperfective is *читати*, and a perfective is formed by prefixation, *прочитати*, then a secondary imperfective can be formed, *прочитувати*, with the altered meaning of "to read repeatedly." Such a change may affect both the verbs in which the perfective denotes the same lexical meaning, and the perfective which differs lexically from the primary imperfective.

Also, in some verbs the suffix is deleted from the imperfective to form a perfective. For example, the loss of *-а-* in *лягати*^{i} to form *лягти*^{p}. The most widespread type of suffix change is the alternation of vowels and consonants, accompanied by additional suffixation or prefixation. For example, in one vowel alternation the *и* in the imperfective changes to *е* in the perfective, also with the concomitant change of the suffix vowel -

стирати^{i} - *стерти*^{p}.

The alternation of consonants, which only affect the verbs in the second conjugation, is used to form a secondary imperfective. Also accompanying this change is the addition of a suffix. For example, in one alternation, the *д* in the perfective changes to *дж* in the secondary imperfective, *породити*^{p}-*породжувати*^{i}.

Sometimes, several types of suffix changes are combined. Two suffixes may occur together or a vowel/consonant alternation occurs with an additional suffix. For example, if a verb already possesses a suffix -*ува*- in the perfective, then another -*ува*-, in its shortened form (in fact, this is the primary historical form) -*ов*- , is added. - *обґрунтувати* - *обґрунтовувати*.

Often, there is a combination of changes in the stem as well as both prefixes and suffixes such as in *хапати* - *схопити*.

3. The next method of creating imperfective and perfective pairs is the change of the stress. This affects only a small group of verbs, those with the thematic suffix -*а*-. There are two primary changes of stress: the stress falls on the suffix in the imperfective and it is shifted to the root in the perfective[5]. For example, *розкида́ти*^{i} - *розки́дати*^{p}.

[5]In the case of the prefix *ви*-, the situation is more complex. The stress may fall on either the suffix or the prefix in the perfective. This unstressed prefix may also be imperfective.

4. Finally, there is a very small group of verbs which express aspect by suppletion (Bidwell: 66). This means that the imperfective and their corresponding perfective forms have different verbal roots. These pairs indicate the same lexical meaning. For example, *брати*^{i} - *взяти*^{p}. Such pairs do not exclude the fact that other perfectives may be formed from these imperfective members such as *вибрати*. However, they are lexically different and do not constitute an aspectual pair with imperfectives like *брати*.

5. The contextual expression of aspect, the second formal expression of aspect in Ukrainian, affects the bi-aspectual verbs. Only from the situation can the aspectual meaning be determined. In this case, adverbials are very important to indicate precise meaning.

Може він колись *жениться*.

Він *жениться* завтра.

Here, the wider context, provided by the adverb and pronouns, help to indicate the aspect.

THE FORMATION OF ASPECT IN ENGLISH

Aspect formation in English is not as complex morphologically as in Ukrainian. Instead, the structure is very developed. English verbs may denote tense, voice, mood, person, number and aspect. However, unlike the Ukrainian verbs, not all of these features are signalled on the verb. Often, auxiliary verbs must

future) are closely tied. Therefore, the overview of the formation of aspect is also an overview of tense. Only two tenses are inflected in English - the present and the past. Other tenses employ certain periphrastic constructions (i.e. phrasal combinations).

This discussion begins with the most basic structures of the English verb. Unlike Ukrainian verbs, a combination of tense and aspect reveals fourteen forms in the indicative mood, active voice: simple present, simple past, simple future, progressive present, progressive past, progressive future, perfect present, perfect past, perfect future, perfect progressive present, perfect progressive past, perfect progressive future, emphatic past, emphatic present. The most concise method of outlining the structure of each of these forms is to follow the description proposed by Quirk (1972:70). He suggests there are five forms of all English verbs: base (e.g. write), s-form (e.g. writes), past (e.g. wrote), -ing participle (writing), -ed participle (written). Each of these forms may be combined to create all of the aspect-tense structures, with the addition of auxiliary verbs.

There are two groups of verbs in English, regular and irregular[6]. The structure of the regular verbs are predictable from one basic pattern. The irregular verb group, consisting of about 200 verbs, is not totally predictable; the past tense of the simple

[6]Regular verbs are also known as weak verbs and irregular verbs are known as strong. This term [strong verbs] is sometimes applied, for historical reasons, to most of the irregular verbs whose pasts [past forms] are distinguished from their basic forms by differences in vowels rather than by the addition of /d/...or /t/. (Long: 506)

and perfect undergo other changes[7].

1. The simple form (non-progressive, non-perfect) is the most basic verbal structure. It may occur in the past, present and future tenses. The present tense (except third person singular[8]) is expressed by the base form which is identical to the infinitive without the *to*. Both regular and irregular verbs take this form.

to write - write (I write, you write, we write, they write)
to call - call (I call, you call, we call, they call)
to drink - drink (I drink, you drink, we drink, they drink)

The past tense is formed by the third basic English verb structure proposed by Quirk (1972:106) - the past form. Regular verbs add the *-ed* ending to the base form, while those in the irregular group undergo stem or suffix changes.

to write - write - wrote
to call - call - called
to drink - drink - drank

Consequently, the past form becomes the most difficult to predict.

[7]Quirk (1972:110-122) lists seven different classes of irregular verb structures.

[8]The third person singular (present tense) is expressed by the s-form which is created by adding an *-s* to the base form (infinitive without the *to*). E.g. to write - write - writes (he, she, it writes); to call - call - calls (he, she, it calls); to drink - drink - drinks (he, she, it drinks). Like the base form, the s-form is predictable from this pattern for both the regular and irregular verbs.

The future tense is not inflected in English and can be expressed by modal auxiliaries, semiauxilaries, the simple present or progressive forms. The variety of structures results from the fact that the future is still unknown and, as a result, cannot be expressed concretely. In this study, the future, expressed by the auxilary *will*[9] followed by the infinitve (without the *to*), is examined. Since this study does not concern mood or conditionals, their role in the formation of the future with a modal nuance will not be discussed.

to write - will write
to call - will call.
to drink - will drink

This form is also very predictable for both regular and irregular verbs since they both follow this pattern.

2. The progressive aspect may occur in the past, present and future tense. It has a compound structure, but it is very easy to predict for both the regular and irregular verbs. For all tenses, the progressive requires the auxilary verb *to be* (conjugated according to person) followed by the -ing participle[10], the fourth form of English verb structure. The -ing participle is created by adding the ending *-ing*

[9] *Will* is commonly used for all persons in North American English. In the first person in British English *shall* is used. (Kitteredge:91).

[10] Also known as the present participle.

to the base form. e.g. write - writing, call - calling, drink - drinking. It is the verb *to be* which changes in tense and person, while the -ing participle remains in one form throughout.

to write to be writing
(I am writing, she is writing, they were writing)
to call - to be calling
(I am calling, she is calling, they were calling)
to drink - to be drinking
(I am drinking, she is drinking, they were drinking)

The future progressive shares a similar formation with the simple. The auxiliary *will* is followed by the infinitive of *to be* (without the *to*) which preceeds the -ing participle of the action verb. Both regular and irregular verbs are formed in this manner.

to write - will be writing
to call - will be calling
to drink - will be drinking

3. The perfect aspect also occurs in the past, present and future tenses. present and future forms are predictable for both the regular and irregular verbs. However, while the regular verbs are predictable in the past, the irregular may be affected by internal or suffix changes. The inflected present and past tenses of the perfect are denoted by the special verbal phrases, consisting of the auxiliary

verb *to have* (conjugated according to person and tense), followed by the -ed participle[11] which resembles the past form.

This is expressed by adding the *-ed* ending in regular verbs to the base form; irregular verbs differ from their past-form structure.[12]

to write - to have written (have/has written, had written)
to call - to have called (have/has called, had called)
to drink - to have drunk (have/has drunk, had drunk)

In the future tense, the auxiliary *will* preceeds the infinitive of *to have* (without the *to*), which is followed by the -ed participle.

to write - will have written
to call - will have called
to drink - will have drunk

As had been stated in the previous chapter, the perfect progressive aspects is found in all three tenses. The structure of both the perfect and progressive are integrated. In the present and past tenses, the infinitive *to have* (conjugated according to person and tense) is followed by the -ed participle of the verb *to be* which preceeds the -ing participle. Both the regular and irregular verbs

[11] Also known as past participle.

[12] See Quirk (1972:109-122) for the irregular verb classification of the -ed-participle.

are expressed according to this predictable pattern.

to write - to have been writing (have/has/had been writing)
to call - to have been calling (have/has/had been calling)
to drink - to have been drinking (have/has/had been drinking)

The future is formed by adding another auxiliary verb, *will*, before the infinitive of the verb *to have* (without the *to*). The other parts of this form remain unchanged.

to write - will have been writing
to call - will have been calling
to drink - will have been drinking

4. The emphatic is found only in the present and past tenses. Structurally, it consists of the present and past finite forms of the periphrastic auxiliary *do* (do, does, did), followed by the simple infinitive of a verb without the*to* (base form). It must be noted that the lexical verb *to do* has the full range of aspectual-tense forms including the present participle. Some examples of the emphatic forms are:

I *do work.*
I *did work.*
She *does work* there.
She *did work* there.

Only the present and past tenses of the active voice may be expressed in this form; there is no future tense (House:117). The auxiliary "do" carries no meaning itself, the meaning of this periphrastic construction is derived from the infinitive of the lexical verb. The examples given above differ from their non-emphatic form only in stress (Kitteredge: 114).

I *work*.

I *worked*.

She *works* there.

She *worked* there.

This brief outline of the formation of Ukrainian and English verbs demonstrates that the aspectual morphology of Ukrainian verbs is related to their lexical and semantic nature. In English, verbs appear to follow a specific structural pattern based on the tense and are not as dependent on the semantic or lexical result of the form. The structure of the English verbs is easier to predict than for the Ukrainian verbs. The analysis in the following chapter will examine only the equivalence of the Ukrainian-English forms which have been outlined here.

CHAPTER THREE

INTRODUCTION

In this chapter, Ukrainian literary texts and their English translations are analyzed in order to examine the types of equivalents which occur between the Ukrainian perfective vs. imperfective aspect, and the English progressive vs. non-progressive and perfect vs. non-perfect aspects as well as the circumstances of their application. On the basis of the aspectual functions of each language presented in the first chapter, a set of guidelines (rules) for the use of a particular aspect in translation is proposed. The examination of their actual functions in the literature determines the feasibility of such theoretical rules. This analysis also demonstrates how the various translators have interpreted aspectual function in both languages.

LINGUISTICS AND TRANSLATION

The first objective of this chapter is to determine the relationship between linguistics and translation and to outline some of the main factors influencing literary translations. Also, the fundamental theories of translation are reviewed. This is important in understanding the main problems which the translators in this

study encounter.

> Translation involves the transfer of meaning contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, [and] the process involves a whole set of extra-linguistic criteria also.

As Bassnett-McGuire (13) has indicated in this definition, a translation is affected by a number of factors. Perhaps the most obvious is the linguistic element. Linguistics provides the necessary typological descriptions to enable the translator to compare the expression of certain basic relationships and actions in various languages. (Schogt:121). The difficulty in arriving at a suitable typological description is dependent on the characteristics of the individual source and target languages. In this study, the translation of aspect from Ukrainian to English is more complex than from Ukrainian to Russian. Thus, as Schogt (84) states, translators are limited by the languages themselves: "Each speaker is a prisoner of his native tongue and the conceptual and grammatical inventory it offers him for formulating his thoughts."

Another very influential feature is the culture of the source and target texts. A word-for-word translation of a selection is inappropriate if it does not carry a similar notion or does not exist in the target language. Thus, the translator must be aware of how the target reader will interpret the object within the entire scope of the work and not only in isolation.

The nature of the content of a literary work also affects a translation since it may dictate the use of certain grammatical formations, such as idiomatic expressions and slang terms. Another closely-related factor is the genre of literary work, such as poetry or prose, which has an important effect on establishing corresponding forms. Poetry, for example, may be bound by the rhyming patterns and other poetic devices, making it difficult to find a direct equivalent for every word. The element of non-verbal communication also plays a significant role in translations.

The individual translator remains the most influential factor of a translation. Although it is obvious that a translator must have an excellent knowledge of both languages in a translation, it does not mean that anyone with a sound knowledge of both languages, will make a good translator. Much of the success of a translation depends on the perception and abilities of the individual translator who must discover corresponding symbols (both cultural and linguistic) with which to communicate the message and must organize these symbols in the form of the required language. (Nida:146).

Translators do not remain completely objective. They interpret the work in a particular way and may choose to emphasize certain features. As a result, an individual literary text may be translated in more than one way, and one translator may treat several texts differently. However, the context and style of a work do not change the translator's understanding of basic grammatical

categories. The perception of these functions also greatly influences a translation. Regarding the problem of verbal aspect in this study, the translator must be aware of the many meanings and nuances which can occur in both the Ukrainian and English aspects.

Because of the number of elements which affect a translation, there are several difficulties which can occur: a translation can disconnect significants from signifies, dismiss a textemic status of a sign by eliminating its textual features, exclude a certain component from the literary code, abolish a certain syntagmatic structure, transform a whole set of informata and change the total character of a text. This may occur because of objective differences between two sign systems or by subjective incompetence of the translator. (Toury 1980:48)

A number of theories have been developed in order to systematize the process of translation and in order to clarify the resulting problems. However, they may be categorized into two basic approaches: they are either source text (ST) oriented or target text (TT) oriented. These approaches refer not only to the text or language, but also to the entire "system" which includes the text, language, culture and other factors which influence a translation.

Until recently, most theories have approached translation from the ST (or source language [SL]) perspective which views a translation as a reconstruction of the ST (or SL) into the TT (or TL [target language]) and is primarily concerned with the potential

translation based on ST criteria rather than on the actual product. In this manner, each translation is judged upon its quality or "correctness", in other words, on how close it comes to the original meaning. The chief difficulty with this approach is that because a translation can never be the exact equivalent of the original, this approach examines the TT not as an actual fact, but only on the basis of its potential product (i.e. what it should be).

Historically, the concept of translation and the role of the translator has shifted with time. Throughout the development of the ST-oriented theory, the importance of cultural and other influences was recognized, but supporters of this theory maintain that the relevant features to which both the ST and TT are related (i.e., translation equivalence) are determined by their degree of relevance to the ST. This approach identifies translation according to ST-based conditions and aims at maximal reconstruction of the ST's most relevant features in the TL within the limitations imposed by the TL's competence system. (Toury 1980:33)

Some of the major contributors to this theory are Jakobson, Saussure, Nida, Levy, Catford, Daget and Neubert. By examining their theories it is evident that although there is an evolution in thought, these theorists stress the importance of the source text and culture. Jakobson[1] declares that all poetic art is technically untrans-

[1] Jakobson distinguishes three types of translation: intralingual transposition - from one poetic shape into another, interlingual transposition - from one language into another, or intersemiotic transposition - from one system of signs into

latable and only creative transposition is possible. Translation is only an adequate interpretation of an alien code unit and equivalence is impossible. (Bassnett-McGuire:14) Likewise, Mounin recognizes translation as a series of operations of which the starting point and the end product are significations and function within a given culture. (Bassnett-McGuire:15). Such theories are not suitable in this study because they fail to recognize the actual translation as a product itself by placing too much emphasis on the source text and translation as a process.

Other theorists such as Nida and Saussure have broadened their view, emphasizing the importance of the target culture. They make the distinction between the objects signified and their function and value in their cultural context. In Nida's model of translation, the translator extracts the core meaning and the process of decoding the source text and recoding the target text takes place. Saussure views translation in terms of language as a modelling system (which Lotman later developed) in which each word shares a relationship with the language structure as a whole. (Bassnett-McGuire: 18).

It is Levy's view of translation theory which comes closest to the TT-oriented approach.

> To attempt to impose the value system of the SL culture onto the TL culture is dangerous ground and the translator another. (Bassnett-McGuire: 14).

> should not be tempted by the school that pretends to determine the original intentions of the author on the basis of a self-contained text. The translator cannot be the author of the SL text, but as the author of the TL text has a clear moral responsibility to the TL readers. (Bassnett-McGuire: 23).

Levy, who has elevated the role of the translator and TL readers, suggests that the TT should not be subjected to the ST-based criteria. The translator too becomes an author (as in the source work) and the interpretation of the TT by the readers of the target language assume the same importance as those of the original. It can be observed that the translation theories which have been proposed are gradually approaching those which are oriented towards the target text (system).

The second approach to literary translation is the TT-oriented view in which the translators are operating first and foremost in the interest of the culture into which they are translating and not in the interest of the source text or culture. TT are regarded as translations from the intrinsic point of view of the target culture without reference to their corresponding source texts.

As has already been discussed and is further demonstrated in the analysis of the literature, difficulties in translation extend beyond the linguistic level. Therefore, the most useful approach for this study is Toury's polysystemic theory of translation (a TT-oriented approach) since it takes into consideration all those factors

such as cultural influences and non-verbal communication as well as the linguistic aspect.

The chief advantage of such an approach is that it is not concerned with the idea of a good/bad translation, i.e. the quality of translation. Rather, it views the translation as a textual-linguistic product which belongs to the system of texts written in TL. The relationships between elements of the TT and ST are observable facts which may be directly analyzed and described. In other words, it views the translation as an actual product or fact. This is essential to this linguistic study. Also there are no presuppositions of any definite relationships to a text in another language or polysystem which is regarded as its ST. In ST(SL)-oriented theories such a relationship is merely speculation and cannot be analyzed. In the actual study of translations, it is not whether the two texts are equivalent from a certain perspective, but what type and degree of translation equivalence they reveal.

THE LITERARY ANALYSIS

A. METHODOLOGY

1. Data

For this study, data on the number and frequencies of Ukrainian and English aspects are collected from both the original

Ukrainian texts and their English translations. Only the non-negated, active verbs with personal and tense endings were considered. General trends and specific uses have been established on the basis of this data. The results of the following types of frequencies are located in appendix A:

(a) The total number of verbs examined in Ukrainian literature and the frequency of the perfective and imperfective aspects are calculated. (Table 1). This determines the general trend of aspectual usage in Ukrainian literature as a whole. These frequencies will project which English aspects may be expected.

(b) The total number of verbs in prose and poetic genres and the frequency of perfectives and imperfectives in each are determined. (Tables 2, 3). This establishes the trends of aspectual usage in Ukrainian for the individual genres which may differ from the general trend.

(c) The total number of Ukrainian verbs and the frequencies of the perfective and imperfective verbs for any one work are calculated. (Tables 7, 9, 11, 13, 15, 17, 19, 21, 23) This determines individual usage of aspect in any one work and suggests how the context may influence aspectual choice.

(d) The average number of English aspectual forms in all the translations (based on an average number of occurrences in all

versions of each work) and the average frequencies of the perfect, progressive, simple, emphatic and perfect-progressive aspects are determined (Table 4). This establishes the general trends of aspectual use in English to convey the Ukrainian meaning.

(e) The average number of verbs and the frequencies of all English aspects in the prose and poetry genres are determined. (Tables 5, 6). This establishes the trends of aspectual usage in translation for the individual genres which may differ from the general trend.

(f). The number of times that of any one English aspectual form is directly substituted for either the imperfective or perfective in Ukrainian in each translation of a work is calculated. (Tables 8, 10, 12, 14, 16, 18, 20, 22, 24) This illustrates the tendencies in the individual translations of any one work. Also, differences in the interpretation of aspectual usage by each translator may be observed.

(g). The number of times Ukrainian aspects are translated by other forms is determined in each of the previous frequency tables. This illustrates the types and frequencies of aspects which did not take direct equivalents in English.

2. Literature

Literary texts are selected over scholarly or technical materials and other types of writing since its translations are less bound stylistically by content, allowing more creative freedom. Literature also closely parallels the natural language of speech. The works in this study have been chosen for analysis from a larger group of 40 selections because they best express the linguistic trends apparent in Ukrainian literature and its translations as a whole. 9 Ukrainian literary selections are examined: 4 poems, 2 short stories, 1 novella, 1 drama, 1 novel. In choosing the appropriate literary selections for analysis, several restrictions are applied.

(a) The literary selections are based on the choice of genre. Since one genre may favour one aspect over another, selections are taken from poetry, and several types of prose, short stories, novella, drama and the novel, to present a more balanced view of the trends of Ukrainian and English aspectual usage in literature as a whole. The selections are examined not only strictly by genre, but also according to the narrative and non-narrative distinctions made by Rimmon-Kenen. Because the categories of poetry and prose do not always provide for the developments in twentieth century literature, this distinction is particularly important in the analysis of the general trends of aspectual usage in poetry. The categories which are used to classify the

selections are very basic and are only grouped in this manner for linguistic purposes.

(b) The literary periods from which the works were selected ranged from late-Romanticism (mid-1800s) to the 1930s, with the exception of one poem written in 1944. This period was chosen because the language is contemporary and many of the works from this period are available in several translations. Since this is not a study of the historical development of language or translation, the more recent time-frame avoids any problems associated with grammatical peculiarities of non-contemporary Ukrainian. Also, the translations of these works have been completed since the 1960s which ensures that more contemporary English was used.

(c) The most obvious restriction resulted from the availability of the Ukrainian literature in translation. In some genres, such as drama, the number of suitable translations is very limited. Selections with a greater number of available translations are emphasized since it is more objective to analyze several translations of the same work by different translators. In this way, the individual translator's interpretation of the grammatical categories among the different works may be observed.

(d) The final criterion of choice depended on the translators

themselves. In total, 19 translators were chosen. Some of them have translated more than one work. This also allows for a more objective analysis of the translators as well as of the translations.

B. ANALYSIS OF FUNCTIONS

The following literary analysis is concerned only with observing the specific linguistic elements in a real setting. It does not intend to comment on the quality of translation, the abilities of the translator or the literary styles employed.

I. GENERAL TRENDS

A. Aspectual Use In Original Ukrainian Texts

There are some general trends of aspectual usage which are observed in the original literary selections.

1. A total of 473 Ukrainian verbs are examined in the Ukrainian literary selections. The poetry is analyzed in full, while complete scenes are examined in longer texts of prose. Only 16% of the total number of verbs examined are observed in the Ukrainian poetry selections. Narrative poetry contains substantially more verb types than the non-narrative (especially lyrical) texts. Consequently, the

difficulty in finding Ukrainian poetry with suitable translations for analysis is apparent. The majority of the aspectual forms (84%) were taken from the many types of prose selections. Since all of the prose works are narrative, it is expected that a substantial number of verbs is necessary to convey the events.

2. Another trend is observed regarding the frequencies of the imperfective and perfective verbs in Ukrainian literature in general. (Appendix A, Table 1). Surprisingly, a large number of perfective forms (42%) exist in Ukrainian literature although far fewer occurrences were expected because of the limited number of its functions. In fact, only 58%, a substantial, but not overwhelming number of imperfectives do exist. These frequencies are perhaps misleading when the individual genres are examined more closely and are even more so if the narrative and non-narrative works are examined separately.

3. In the individual genres, a wider difference between the two aspects is observed in poetry which contains 40% perfective and 60% imperfective verbs. Although these results are close to the general trend, they are not observed in every poem. By examining these frequencies within the distinctions of narrative and non-narrative types, substantially different ratios result. In the narrative works, there is almost an equal number of perfective and imperfective verbs.

Selection 1 (Table 7) P - 55%, I - 45%

Selection 3 (Table 11) P - 46%, I - 54%

However, in the non-narrative poems, the frequency of imperfectives is far greater. Galton (16) has explained this phenomenon as occurring when the imperfective is used in a scenic or expository function to describe the environment or states of mind.

Selection 2 (Table 9) P - 29%, I - 71%

Selection 4 (Table 13) P - 27%, I - 73%

In these poems, the important influence of the context on the use of aspect in the original works may be seen. Because the subject matter is more descriptive, the imperfective is used more often. These frequencies are not evident in the general trend of Ukrainian literature because they are balanced by those of the narrative texts.

4. In prose, 42% of the verbs are perfective and 58% are imperfective. These frequencies are the same as the general trend. Among the individual works, this frequency is closely followed except in the novella (Table 17), in which substantially more perfectives (28% more) than imperfectives exist. This may result from the content of the novella itself which reports a specific past event (a man drowns his daughter). Since this event is a completed fact at the time of narration and is reported as a recent news event, the perfective may be expected to be more frequent.

B. Aspectual Use in the English Translations

Some general trends also are observed among the frequencies of English aspectual forms in the various translated texts.

1. The simple dominates the translations of both the perfective and imperfective aspects in all works, translating 63% of all Ukrainian verbs. (Table 4). Because of its unmarked nature, it is possible to express such a wide range of uses. Of the the nine functions of Ukrainian aspects (listed above), eight may be translated by the simple. Generally, the imperfective aspect is rendered by the simple more often than the perfective. This same trend is observed in the individual works of both poetry and prose. However, in poetry, the simple is used substantially more often to convey the imperfective (65%).

2. The progressive form, is used to translate only 9% of the total number of Ukrainian verbs even though a larger number is expected. Surprisingly, the progressive is used to translate not only the expected imperfective forms, but also 14% of all perfectives. However, most progressive forms are found to translate the imperfective (84% of the total number of progressives). In the individual genres, prose works employ substantially greater numbers of progressives (88% of the total number of progressives) than is observed in poetry texts. (Table 6).

3. The perfect aspect is used even less often than the progressive; only 5% of all verbs are conveyed by this form. This low frequency demonstrates that its limited function can translate only a few special uses in Ukrainian. Perfectives are translated by the perfect aspect significantly more often than the imperfective in the general literary trend as well as in the prose genre. In the poetry genre, the perfect does not occur in large enough numbers to predict trends since in the majority (83%) of instances it is used in the prose selections. The lack of this form in poetry may be attributed to the fact that style, rhyme, rhythm and context dictates a significant number of these situations to be rendered by other forms (e.g. conditionals or passive structures). There are many more non-linguistic factors which affect translations of poetry more than a prose work. Most often in poetry it is the final product which is important and not the accuracy of translating a certain grammatical form.

4. The use of the perfect-progressive is almost non-existent (only twice in prose and once in poetry). This data underscores the fact that this combined aspect conveys only one special function of the Ukrainian aspects. Since less than 20% of all verbs are translated by the marked English aspects, it illustrates that they are all limited to conveying only specific types of situations which do not occur in Ukrainian literature in general.

5. The emphatic form is not found. Only interogative sentences is

marked by this structural form. However, no emphatic meaning is expressed.

6. A significant number, 20%, of the Ukrainian aspectual forms have been translated by forms other than active verbs such as idioms, nouns phrases, and participles. Of the verbs which are not translated by an aspectual form in English, an interesting phenomenon occurs. The large number of other substitutions in poetry (37%) influence the frequency of the general literary trend, since only 19% of both aspects in the prose works are translated as such. The translation of poetry is limited by factors such as the style, rhyme, and the flow of the language,. Therefore, although direct English verbal equivalents will not always produce a satisfactory text from the stylistic point of view. it is expected that direct substitutions may not always be possible. However, in prose, it is generally observed that the translators are more faithful in the direct substitution of Ukrainian aspectual forms into English. They have more stylistic freedom than the translators of the poetry.

2. THE TRANSLATION OF SPECIFIC ASPECTUAL FUNCTIONS

A. The Perfective.

From the outline in chapter one of the aspectual functions in Ukrainian and English, certain types of functions are parallel. It is

observed that each of the marked and unmarked members of the English aspectual oppositions, the simple, perfect, perfect-progressive and progressive, can convey certain types of perfective meanings. It is not anticipated that the progressive and perfect-progressive may translate this aspect and their use appears to be an exception. Although the perfect is expected, in practice, it does not occur often. The simple dominates all translations of the perfective.

1. The expression of the whole action.

(a) Perfective - Simple

The chief manner of expressing the perfective in its meaning of the whole action is observed to be the simple form. This is possible since it may indicate repetition with the implication of a one-time action as one of its functions. This example, taken from a prose selection typically illustrates the use of this type of substitution found in Ukrainian literature in translation.

- Ротів? - вражено *перепитав* я. (S9,152)
- Mouths? - I *repeat* in surprise. (T1, 88)

In this example, the narrator's response to his girlfriend's derogatory remark about her wedding guests is regarded as one complete action in Ukrainian. The narrator does not wish to convey that he is in the midst of repeating the phrase. Instead he wishes to refer to the repetition as an entire action which occurred once. In the frame of the overall context (and the lexical and semantic

meaning of the verb), the same meaning emerges in English by means of the simple. It is generally observed that it is difficult to establish suitable English equivalents for those Ukrainian perfectives in which the stem is lexically altered by a prefix. Although this is generally the best form for translation and is used very commonly, it does not indicate the essence of the entirety of the action as well as the original perfective.

In this passage, the translator, Tkach, has shifted the tense of the English verb from past (in Ukrainian) to the present. Indeed, he has moved the entire text into the present. This seems to be an unnecessary change since the past tense (as in this example), often conveys the original meaning much better. There is no linguistic need to change the tense. "I repeated in surprise", more accurately conveys the original meaning and does not alter Tkach's style of translation.

2. Completion

(a) Perfective - Perfect

The perfect has been found to translate the perfective only if completed action is implied.

А *я* <u>тепер</u> *згадав*... (S9, 152)

But I *have* <u>just</u> *remembered*... (T1, 87)

In this example, the semantic meaning of the perfective, together with the adverb, conveys the action as instantaneous. Tkach uses the perfect and adverbial which denote the same meaning

to emphasize the completed nature of the action. In the translations, the perfect is employed only with adverbials in this type of situation, otherwise the simple has been used. In this translation, Tkach has translated the entire text rather freely, although he is obliged in certain passages (such as in this one) to accurately express the meaning of the Ukrainian verb with a suitable equivalent.

(b) Perfective - Simple

It is also observed that in the original texts, the function of completion is employed primarily in sequences of actions.

> Алі *скинув* на пісок свою ношу і знов *скочив* у море...(S8,38)
>
> Ali *threw* his burden onto the sand and again *leaped* into the water.(T1, 39)
>
> Ali *threw* down on the sand his load of salt and *leaped* into the water again...(T2, 78)
>
> Ali *dropped* his burden on the sand and *leaped* back into the water... (T3, 16)

In this example, each action is completed before the next one begins. The perfective in a sequence is commonly translated by the simple and not by the perfect. Since the lexical and semantic meanings of the verbs imply instantaneous action, the translation does not require the perfect. If the perfect were used to translate this example, it would place too much emphasis on the singleness of

the action and would move the time frame too far back. Also, the simple is able to denote repetition (which cannot be expressed by the perfect) which is suggested by the adverbs in Ukrainian. It is evident that all three translators recognize that the simple is the best translation of this perfective function.

(c) Perfective - Perfect-Progressive

An exception to the general trend of translating the completion function by the perfect or simple is the use of the perfect-progressive. For example, in this text, the perfective is translated by the perfect-progressive form. In this case, the perfect element of the meaning is emphasized more than the progressive.

Ану, дихни. Точно, *випив*... (S9, 153)
Just as I thought, you*'ve been drinking*... (T1, 89)

Here, the context and semantic meaning play a large role in understanding why this form is used. In both languages, the action of drinking is understood as completed. Since the emphasis is on the action itself, the fact that the total event of drinking is in duration, it cannot be conveyed only by the English perfect. To illustrate, it would be awkward to say, "Just as I thought, you *have drunk*." The stress has shifted away from the activity; the reader is anticipating the indication of which substance is being consumed. The very fact that he was drinking for a time is lost. The most important element of the meaning is the fact that he has been drinking and not the

substance consumed.

The progressive meaning allows the emphasis to remain on the type of action (which also occurred for a limited duration) and the perfect element allows the action to be considered as complete, since he is not drinking anymore. It is evident that such situations occur very rarely and only with verbs of a certain semantic nature. The progressive meaning of the activity in the original verb is only implicit from the general context. The English form expresses the time differences much more accurately than the Ukrainian form.

3. Sequencing

(a) Perfective - Simple

As the above discussion on completion indicates, the perfective function of sequencing is widely translated by the simple. It appears that the English texts tend to favour less complex verb structures if the adverbials and context clearly have implied the perfective meaning.

> Одного вечора *прийшов* Гриць до хати, *зварив* дітям бараболі, *посолив* та й *кинув* на піч, аби їли.(S6,16)
>
> One evening Hryts *came* home, *cooked* his children some potatoes, *put* salt on them, and *threw* them on top of the stove, so that they would eat them.(T1,17)
>
> One evening Hryts' *came* home and *cooked* some potatoes, *salted* them, and *tossed* them to the girls on the stove. (T2, 182)

One evening Hritz *came* into the house, *boiled* a few potatoes, *salted* them and *cast* them onto the top of the stove where his children were. (T3, 50)

The adverb limits the time scope to a particular moment (one evening). Every action in the text has been completed before the next one could begin. Logically, Hryts must first come home before he can cook potatoes or throw them at his children. Each action must be completed in this order. The actions cannot be in progress (in the progressive aspect); Hryts cannot possibly be cooking, salting and throwing potatoes at the same time. Each translator Therefore, in translation, these forms must be rendered by the simple past.

4. Concrete-factual

(a) Perfective - Perfect

This function is translated by the perfect which implies a single completed action at the time of narration. Only a very small number of the perfective forms are actually translated by the perfect. For example, in the novella most of these equivalent forms occur at the beginning of the work. Here, all three translators use the perfect

У селі сталася новина, що Гриць Летючий *утопив* у ріці свою дівчинку. (S6,14)

There was news in the village that Hryts Letyuchy *had drowned* his little girl in the river. (T1,17)

> The news spread through the village: Hryts Letyuchy *had drowned* his younger daughter! (T2,181)
>
> The news that Hrytz Letiuchiy *had drowned* his little daughter in the river spread through the whole village. (T3,49)

The opening paragraph establishes all time relationships in the work with perfective verbs. The reported events have been completed in the past, prior to the speaker's point of reference. Because this novella is relating "news" (a news report), the events occur in the most recent past. The imperfective is not used since the drowning is a completed incident. The English translations are much better able to convey this time frame than the Ukrainian perfective.

After this introduction, the future simple or past simple is used to translate the perfective since the perfect meaning is already understood from the previous context. This tendency to switch to a less complex verb structure illustrates that the English language prefers simplified structures. It would be awkward and contextually unnecessary to repeat "*to have + action*" throughout the entire work when the time frame and view of action had been established initially.

(b) Perfective - Simple

The simple is the most popular form among the translators to convey the concrete-factual meaning in English. This example

typically illustrates this use. Here, all translators choose this form.

Ти вже готовий, Алі? - *Крикнув* грек на дангалака.(S8,38)

"Are you ready, Ali" the Greek *cried* to the oarsman. (T1,39)

"Are you ready, Ali?" the Greek *shouted* at Danhalak. (T2, 8)

"Are you ready, Ali?" the Greek *shouted* to the oarsman. (T3, 16)

The Greek is not in the midst of the action. The shouting occurs once and at a specific time. In English, the simple, as an unmarked member, adequately conveys the perfect function of completion. The use of the perfect would alter the time frame unnecessarily for this type of situation.

(c) Perfective - Progressive

A very small amount (16%) of perfective verbs have been translated by the progressive. These instances are found mostly in speech situations in the prose works. Although this substitution occurs rarely, the types of situations in which they are employed are significant. Through the use of the progressive it is possible to impart the narrator's subjective view and emotional coloring in spoken contexts. This is seen in following example.

Вона *запитала* точно так, як я гадав.(S9,153)

She *is reacting* just as I imagined she would.(T1,88)

Here, the translator, Tkach, has chosen a lexically dissimilar verb in English, as well as a change of tense for the entire text. Within the context of the TT, this translation is acceptable: the narrator has just told his girlfriend of his plans which come as a shock to her. She then asks him to repeat his statement. The narrator has forseen this entire meeting with his girlfriend (he informed the readers at the beginning of the story) and her every reaction meets his expectations of her. Thus, the lexical choice of "react" as opposed to the literal "ask" is based on her response to his news. The translation would have been more accurate, even if the lexeme remains unchanged, if the simple past is used: "She *reacted* just as I imagined..." It appears that Tkach wants to emphasize the activity itself, hence his use of the progressive. Unlike the simple, the progressive cannot convey the function of completion which emerges from the original verb. Instead, the progressive implies that the limit of her activity, "reacting", has not been reached, and that it is still in duration. However, the limit of the lexeme "to ask" (literal translation) has been reached and is adequately expressed by the simple past.

5. Initiation of action (indicated by prefix)

(a) Perfective - Simple

The change in lexical meaning which sometimes results from prefixation is often translated by the simple. However, in such instances, only verb phrases can accurately convey this meaning in English. As the following passage demonstrates the second verb is translated directly by the simple and by a verb phrase, which is also

in the simple. The first verb is also inchoative and is translated by the simple.

Йому *стало* легше, і він *заговорив* скоро: (S6,16)

He *felt* better, and he *began to speak* rapidly:(T1,17)

He *felt* better, he *spoke* quickly: (T2,182)

He *felt* relieved and *began to speak* rapidly: (T3,51)

From these translations of the second verb, a slightly different meaning is implied than what the original had intended. The first and third translators felt it is necessary to use a verb phrase, *began + to speak*. The second, who has translated 77% of the perfectives in this work by the simple, seems to ignore the special meaning of the prefix. Here, the adverb is applied to the entire action (spoke) which is not the intent of the original. In the second translation, the whole action of speaking is quick, not only the initiation. In the other translations, the separate parts of the action are distinguished.

The first verb *стало* also implies the inception of an action, yet all three translators employ the simple. It seems that they have ignored this fact. However, by examining the the wider context (from the preceding action), it appears that the translators use this form deliberately. From the preceding action, the inchoative meaning is implied contextually. The father threw his daughter in the river and at that moment, was relieved of his burden and felt better. This type of meaning is understood in English, although it

third translators use *began + speak* [illegible]sh to avoid repeating this construction if it may already be [illegible]stood from the context. The fact that this perfect function may be translated by a simple or by the addition of another verb clearly demonstrates that English fails to make this type of distinction in one lexical unit and that no direct equivalent exists. Consequently, a specific rule for this function cannot be formulated. Although a perfect is not found, its use in this situation cannot be discounted.

B. THE IMPERFECTIVE

For the most part, the imperfective has been translated by the simple (57% of the time). However, other forms, such as the progressive and perfect, are employed more frequently than has been observed in the translation of the perfective. This underscores the unmarked nature of the imperfective. Also, approximately 42% of perfective verbs were translated by other substitutions. However, this frequency is considerably lower for imperfectives (11%), indicating that its functions may be more easily conveyed by the English aspectual-tense forms.

1. Duration

(a) Imperfective - Progressive

Normally the progressive is used to convey duration. Differing from some of the functions mentioned above, the

Differing from some of the functions mentioned above, the imperfective-progressive equivalence is very strong since both of their chief functions are to indicate duration. A typical example of this substitution is seen in the following:

А тут ми вже третій день *марнуємо*, аж серце болить.(S7,35)
but we *are losing* valuable time. (T1,19)
And here we *are frittering away* our third day.(T2,24)

Both translators have chosen the progressive to convey this unlimited type of duration. At the point of reference, this action is in progress (already for three days) with no indication when it will be completed (only if an anticipated event occurs). With the exception of two prose works (selections 7, 8), no substantial amounts of progressive forms are observed in any work. The progressive is employed most often in very descriptive passages and to indicate duration.

(b) Imperfective - Perfect-Progressive

From Table 4, it is evident that the perfect progressive has been employed in very rare instances, a total of three times in all works (twice in imperfective and once in the perfective). In the following example, the progressive element of the meaning is emphasized.

Ой, як я довго *спала*! (S5,44)

How long I've *been asleeping*! (T1,45)

In this translation, it is understood that the action which has been in progress for a duration of time has reached its limit. It is the adverb which is used to indicate the period of duration. The imperfective is observed to be performing a function of the perfective, indicating a completed action. The activity must be finished since Mavka is now awake.

However, in the other translations, a different aspect is employed.

Oh, how long I *have slept*! (T2,89)

Ah me, how long I've *slept*! (T3,182)

In this passage, both translators have interpreted the Ukrainian verb as completed, although it is imperfective. To emphasize this element, they use the present perfect and they rely upon the adverb to convey the meaning of past duration. From this, it is evident that the surrounding context plays an important role in this translation. The first translation appears more effective not only because completion is indicated, but also since the element of duration is stressed twice, by the adverb and the verb. However, the dialogue emerges more stilted and awkward than in the perfect.

2. Repetition

(a) Imperfective - Simple

The simple is normally used to convey repetition, often in conjunction with adverbials. However, the simple may appear alone since repetition is its inherent meaning. The following example

illustrates how this function is commonly translated.

Раз по раз *гримали* о кам'яне чоло. (S3, 67)

We *hammered* on with strength that nothing could defy. (T1,57)

With more than human strength, *dealt* blows without a stop. (T2,105)

The repetitive action of hammering in Ukrainian is enhanced by the adverbial and semantic meaning of the verb. In the first translation, the verb *to hammer* on implies the repetitive-durative nature of the action, but the second translation employs the past, in addition to the change in lexeme. The notion of hammering results from the noun "blows." Here the repetition is indicated only by means of the phrase *without a stop*.

The second translation is indicative of the difficulty in translating poetry. The first translation most effectively and simply conveys the original meaning. In the second translation, "*dealt* blows" may be substituted by "we *hammered* without a stop".

(b) Imperfective - Progressive

In another example, the the simple is not always used to convey repetition.

...а Алі все *бігав* од човна на берег і назад. (S8, 38)

..and Ali *kept running* from the boat to the shore and back

again. (T1,39)

Ali *was* constantly *toiling* from the boat to the shore and back. (T2,78)

Ali *ran* from the boat to the shore and back again. (T3,16)

In Ukrainian the verb *бігав*, as a verb of motion, inherently implies the multidirectional action without the additional meaning of *назад*. *Назад* is used simply to underscore this fact. The simple, which is commonly used to express repetition, is used only in the third translation. Without the phrase *back again*, it may imply only a one-way trip from the boat to the shore. The first and second translations have employed the progressive structure. In both of these cases, the translators also rely on the *back again* to convey the repetition (multiple action) and instead focus on the duration of the action. The phrases *kept running* and *was toiling* do not necessarily indicate multidirection on their own. In all translations this meaning is expressed only by *back*. By comparing the second and third translations, the difference between the emphasis on duration or repetition by the verb in conjunction with "back" is quite distinct.

The second translation, while employing a different lexeme for the Ukrainian verb, best describes the reality of the situation. Ali was not simply running back and forth, he was also carrying heavy bags of salt through a storm. This exemplifies another problem regarding translation rules: although a linguistic

equivalence is reached, objective reality is not always conveyed. Although this is a particular problem of the verbs of motion, this example best illustrates the general problems associated with translating the multidirectional verbs. The English aspectual system cannot convey this meaning and relies heavily on the context and adverbials.

(c) Imperfective - Perfect

The perfect has been used also to translate this function of repetition and duration. Since the imperfective may also perform some functions of the perfective, such a translation is not impossible. This usage is most apparent in the prose selections, especially in the drama and one short story.

> ...Таж якби не він, давно б уже не стало сього дуба, що стільки *бачив* наших рад і танців, і лісових великих таємниць. (S5, 42)
>
> If 'twere not for him, our aged oak would long ago be finished. That oak *has witnessed* all our rites and dance, knows all the forest's greatest mysteries. (T1, 43)
>
> Our oak, which *had seen* so many of our meetings and dances and the great forest secrets. (T2, 88)
>
> Had it not been for him that oak would long ago be gone, which *has beheld* our doings many a year, our dances, councils, and our mysteries. (T3, 181)

In Ukrainian, the verb is indicating that the oak has not only seen on several occasions (repetition) the traditions of the forest, but also the oak has been watching for a long period of time (duration). In English, duration is indicated as well as the continuing

relevance of the situation (the oak is still standing), although the perfect form cannot imply repetition. This example demonstrates that English verbs cannot convey the same aspectual functions as those in Ukrainian. While it is the unmarked member in Ukrainian which indicates both repetition and duration, in English, the simple (unmarked) expresses repetition and the marked (perfect) expresses continuing relevance.

The past perfect is employed in the second translation to push the action even further back in time, underscoring how ancient the oak was and how much it had observed in the forest. Since both the present and past perfect place the action before the point of reference (past time), the choice of tense only serves to emphasize the time span connected to the oak. Although more artistic freedom is taken by the second translator, Florence R. Livesay, she demonstrates an excellent ability to understand not only the precise meaning of the verb, but its relationship to the entire context.

3. Habitual function

This function is closely tied to that of repetition with the distinction that the action does not take place at regular intervals. Similarly, the simple is observed to convey this meaning most often.

(a) Imperfective - Simple

In this example, the activity has been occurring more than one time, but not on a regular basis.

In this example, the activity has been occurring more than one time, but not on a regular basis.

Таж люди *кажуть* - тут непевне місце... (S5,40)

The people *tell* us: Unclean spirits live here... (T1,41)

They *say* the place is haunted, enchanted. (T2,88)

The people *say* it's bad - a dangerous spot. (T3,179)

This passage may also be considered as performing the function of universal truth to some degree. At any point in time, the gossip about the area will probably remain the same. However, it is not universal if "they" are proven incorrect. Therefore, the stress on habitual action is more appropriate. In addition to indicating duration here, the simple conveys a more objective statement of fact. The danger is not based on the Lukash's emotional perception at the time, but on the "facts", as told by the people who live nearby.

4. Universal truth

This function combines overtones of other similar ones such as habitual action and repetition. The simple is the only form observed to convey this meaning in translation.

(a) Imperfective - Simple

A typical example of this function is seen in this passage.

А треба ще й очеретяну собі зробити,- та лепсько *грає*! (S5, 38)

I wish for a real good reed-pipe, made of reeds or rushes: it

plays the sweetest! (T1,39)

But I need to make for myself a reed one, because one *can play* best on that kind. (T2, 88)

I must have one that's made of reed. That *plays* the best of all. (T3, 179)

At any moment in time, a *sopilka* made from this reed will have a certain sound. This statement is valid at all times.

5. Naming an action

(a) Imperfective - Progressive

In all instances, the progressive is used to translate this function. This function answers the question "what activity is happening at this moment". In both the original aspect and its English counterpart, the focus is placed on the type of activity occurring at a particular moment. Other perfective or imperfective functions are not implied as strongly.

Там хлопець на дудки *ріже* очерет! (S5, 40)

Some fellow *is cutting* reeds to make a flute! (T1,41)

A young man is here, *cutting* reeds for a flute. (T2,88)

There's a youth who's *cutting* reeds to make a pipe. (T3,180)

Although repetition and duration are also implied by the verb and its object (more than one reed), it is the action itself (cutting) which is stressed. This example (Mavka's answer) answers a question - "What is going on here?" - which was asked in the

preceding context. The English progressive best conveys this meaning. This example does not demonstrate the translation equivalence ideally. The Ukrainian verb in the present tense will always require the imperfective aspect, eliminating the use of some English forms in translation. An example in the past tense would more concretely illustrate that, in addition to the progressive, the simple may also be used to adequately translate this function.

6. Concrete-processual

In the original texts, this function is used to create a background against which another action occurs. It is used mostly in descriptive passages.

(a) Imperfective - Progressive

Both the progressive and imperfective aspects are employed to signal that, at the point of reference, the action is is progress. This differs from the previous function of the English verb because duration or process is indicated here.

Тим часом море *йшло*. (S8, 40)

Meanwhile, the sea *was advancing*. (T1, 41)

Meanwhile the sea *acted* in stride. (T2, 73)

Meanwhile the sea *was working* itself up into a rage. (T3,18)

For a short time prior to this passage in the story, the attention has been focused on the characters performing specific actions (actions in sequence). Now, the scene shifts back to an

activity which has been in progress during this time and only at this moment is stressed. The sea had not stopped advancing while the reader's attention is focused elsewhere.

In T2, the translator, Mistetsky, has chosen a very inappropriate English equivalent: a sea cannot act in stride. Mistetsky has misinterpreted the English idiom. In addition, the simple is used here because an entirely different lexical meaning is employed.

(b) Imperfective - Simple

By comparing several versions of one text, it is observed that the simple and progressive actually are used interchangeably. Although the progressive conveys this processual meaning in the strict sense, it seems the simple is preferred by some translators.

> *Минають* дні, *минають* ночі, *минає* літо, *шелестить*, Пожовкле листя.. (S2,265)
>
> The days *go by*, the nights *go by*, / The summer's *passing*; yellow leaves *are rustling*. (T1,181)
>
> The days *pass by*, nights *flit* away, /The summer's *gone*, pale leaves a-heap *are rustling*. (T2,104)
>
> Days *are passing*, nights *are passing*, / summer *passes*, yellowed leaves *rustle*. (T3,84)

In the source text, the series of imperfective verbs create a

setting for the poet's thoughts. In English, the first verb is translated by the simple in T1 and T2, while the progressive is employed in T3. Similarly, only the third translator uses a progressive for the next verb. The simple implies that more than one day passes. However, the progressive also implies the repeated action with a nuance of durational meaning. The third verb in the first translation employs the progressive, while the simple is used in the third. Both forms adequately express a similar meaning, although the progressive places slightly more emphasis on the duration of the summer. These forms may have been chosen to relieve the repetition of a particular structural form in English. In the fourth verb, however, the concrete-processual meaning is best conveyed by the progressive. The simple implies a repetition of this action. In each translation, the progressive form is used twice and the simple is used twice. No verb is given the same equivalent by all three translators. The progressive forms more effectively convey the idea of duration as well as adding the strongly subjective overtones of the poet's perception of events. In each translation, the use of the simple is possible, since it relieves the repetition of the progressive form such as in the third translation in which the same lexical verb is used three times.

7. Emotional Expression

(a) Imperfective - Progressive

In some situations where several progressive meanings are combined, the most important function is the expression of the

narrator's subjective perception of events. In this example, both translators recognize this implication.

> Я лиш *кажу*, що весна *збігає*, а в нас і зерниця нема посіяного. (S7,35)
>
> All I'*m saying* is that spring *is passing* and we haven't planted a single seed. (T1,19)
>
> I'*m* only *saying* that spring *is passing* and we haven't got a single seed planted. (T2,24)

The first verb, while simply designating the activity, also carries emotional overtones of irritation. In translation it is just as emphatic as the original. The second verb, in its concrete-processual function, illustrates the use of the progressive in translation. Here too, both translators interpret this function as being in progress at the point of reference which is forming a frame of reference for another single activity to occur.

In summary, it is possible to express Ukrainian aspectual meaning in English, although there is a question regarding the economy of language. The English forms could not always express the same meaning concisely. This study examined the ability of the aspectual-tense forms of the English verbs to convey the Ukrainian aspectual meaning. Each of the examples from the SL and TL texts are characteristic of the general use of Ukrainian aspect in the ST and their patterns of translation observed. All works are translated in a simialr pattern. Exceptions did result from the translators' lack

style of the work. At least two translated versions of each ST are examined, however, only one translation of *The Constellation of Green Fish* is available. This is unfortunate because it cannot be compared to another version. However, as may be seen from other texts, translators do not change their perspective of grammatical categories with each text. Changes result from an adaptation to the style of the TT.

The simple is the predominant form used in all translations of both the perfective and imperfective aspect, this may be attributed to its less complex structure as well as to its unmarked nature which may perform a large variety of functions. Because of stylistic factors or the translator's own choice, a significant number of Ukrainian aspectual form were translated by non-verbal means. The number of perfect and progressive substitutions is also very small (less than 20%). These results may be attributed to the fact that the combination of functions of aspectual forms in Ukrainian is easier to convey by the simple since the perfect and progressive have significantly fewer functions.

The Ukrainian verb exhibits more than one function in a particular context. Thus, the particular problem in translation occurs if translation equivalents do not inherently express the same functions. In some instances, the translators, Tkach in particular, altered the tense or lexeme unnecessarily. However, the linguistically accurate version does not always convey the mood of

the text (non-linguistics elements).

FORMULATING A SET OF GUIDELINES/RULES FOR TRANSLATION

INTRODUCTION

According to Skov-Larsen (257), in order to formulate a set of translation rules, "the target language elements which have textual functions corresponding to those of the original elements must be indicated and the contextual circumstances which condition the choice of aspect must be defined." Consequently, in this analysis the problem of translating aspect concerns determining which of the aspects in English (progressive:nonprogressive or perfect:non-perfect) may best express the functional meanings indicated by the perfective and imperfective.

There are several types of Ukrainian and English aspectual functions which are common to both languages. However, because several of the English aspectual functions are similar to the functions of the perfective and imperfective, they are translated in more than one way. Based on the aspectual theory outlined in the first chapter and the results of this literary analysis, several guidelines for translation are proposed. However, a strict set of rules is impossible to formulate since every English aspect is used

to translate both the perfective and imperfective. These guidelines may only be employed if the function of Ukrainian aspect is determined and its possible English translations are understood.

1. Translating the Perfective

It is expected that the Ukrainian perfective may only be translated by either the English perfect or the simple. The use of the simple, unmarked member is expected to dominate this category because the English perfect can only perform one equivalent function. Although any other form which expresses non-duration and shares the perfective functions also may be used in the translation. However, in the literature the progressive, perfect, simple and perfect-progressive are all used.

(a) As Žluktenko (171) suggests, the simple best conveys the expression of a whole action.

(b) Completed action may be translated by both the perfect, in which the completed action is its main function, and the simple, which may also perform functions of the perfect.

(c) Since the perfective function of sequencing is closely related to the completion function, the simple is employed in English.

(d) The concrete-factual meaning of the perfective may be

translated by the perfect through resultative verbs which, by their lexical nature, convey completion, or by the simple if it does not denote habitual meaning.

(e) Sometimes, in a perfective, in which the lexical meaning of the verb stem is altered, the emphasis shifts to a certain part of the action in Ukrainian. The translation of this function causes several problems in English and the original meaning is not always conveyed. In this study the simple is encountered. Often, additional verbs, denoting inception (to begin) or completion (to finish) are used. However, specific rules cannot be formulated because translation of this function also depends on the individual lexical and semantic meaning of the verb.

2. Translating the Imperfective

Only the main functions of the Ukrainian imperfective are considered since it is impossible to predict its many other meanings.

(a) From the analysis, the expression of duration in the Ukrainian imperfective finds a translation equivalent in the English progressive, in which its chief function is to indicate various types of duration. Also, the perfect progressive, which indicates duration in a limited context, may be employed for this function. Although the perfect is not expected in such cases, one of the functions of the simple is the expression of duration.

(b) The repetition/habitual function is translated by the simple.

(c) The imperfective function in which the activity is named, may be chiefly translated by the progressive. Also, the simple form may be used in objective statements. Because there is a tendency to use these forms interchangeably in modern English, especially in North America (House:136), the choice of forms will depend on the preference of the individual translator. The emphatic may also be employed if the actuality of an event must be stressed. Like the progressive, the emphatic may shift the emphasis to the action.

(d) The meaning of universal truth is closely connected to the habitual function. Therefore, only simple can be used to convey habituality.

(e) The concrete-processual meaning of the imperfective is more strictly correlated with the progressive form in English. However, the simple may be preferred if several progressive have already been employed.

(f) In some situations, the most important function of the imperfective is to express subjectivity (emotional emphasis). Only the progressive can successfully convey this meaning.

(g) With certain adverbials or in certain contexts, the imperfective aspect in Ukrainian may perform a number of perfective functions such as completed action. Therefore, the perfect or simple will be

employed to translate such functions.

3. The Use of Other Non-Aspectual Forms

As has been stated regarding linguistics and translation, a direct translation of Ukrainian aspect by English verbs is not always stylistically possible. There are several circumstances in which the Ukrainian aspect is not translated directly. In order to clarify the forms labelled as "other" in appendix A, I have included the following types of translations in this group:

(a) In the translated texts, the translators may have combined or shortened sentences of the ST. As a result, some Ukrainian verbs have not been translated directly, or the meanings of two larger sentences in Ukrainian have been summarized in a shortened English version[2].

(b) Certain states or actions may be expressed idiomatically in English. In such cases, the structure and lexical units, whether they become a phrase, a noun, verb etc., are entirely dependent on the idiom.

(c) Often, an adjective, noun or a passive construction will replace either aspect if a verb structure is awkward or uncommon in English.

[2]In particular, M. Luchkowich, in the translated English text of *Sons of the Soil*, has shortened the three volume Ukrainian original into one volume. (S7 - T1).

(d) Finally, conditional or modal structures may be employed in such meanings of the future tense. Because these are not the subject of this study, they have not been mentioned.

CHAPTER FOUR

CONCLUSIONS

Although aspect in Ukrainian and English is manifest differently in form and function, its marked and unmarked opposition members have several parallel functions which point to the fact that the translation equivalence of aspectual meaning through verb forms is entirely possible. The marked aspect in Ukrainian, the perfective, performs significantly more functions than the marked aspects in English, the progressive and perfect. Not all of the marked functions in Ukrainian are parallel to those in English. The marked functions of the progressive in English, processual action, duration, repetition, and backgrounding, are unmarked in Ukrainian. However, discovering suitable equivalents in English is possible through the addition of adverbials, periphrastic verbal constructions, idioms or passive constructions.

particular context. Thus, the particular problem in Ukrainian-English translation is that the translator must understand the meaning of the Ukrainian aspectual function and must be able to emphasize its most important function in English. Not all translators have succeeded in their task. They are not always correct in assuming that the Ukrainian verb functions in a certain manner or that a particular English expression is the most suitable equivalent.

A number of conclusions can be made from this study:

1. The personal style of the translator or the translation philosophy did not affect the interpretation and translation of aspect. All translators produced similar patterns of translation for the Ukrainian aspectual functions when it was stylistically possible to do so and no significant dissimilarities were observed among the various translations of each work.

2. Those individual translators who have translated more than one work, tend to interpret the meaning of the perfective and imperfective similarly in all texts. Dissimilarities result from the translator's lack of understanding of the original passage, an incorrect interpretation of its expression in English, the translator's artistic incompetency or from the translator's individual style.

3. A number of translation rules have been proposed based on the norms of aspectual usage: the perfective is translated by the simple for the expression of whole action; simple and perfect form translate completed action; sequencing is best conveyed by the

simple; the concrete-factual meaning is translated by the perfect and simple. The imperfective is translated by the progressive for the expression of duration, processuality, the naming of an action and emotion and backgrounding; repetition, habitual action, and universal truth is translated by the simple; the progressive expresses the naming of an action.

4. The establishment of general rules for translation must be based on the individual functions of aspect; it is functions which are equivalent, not the forms themselves (i.e. whether they are marked or unmarked equivalents).

5. If the translation rules are applied, how does this affect the quality of translation? These rules provide a grammatically accurate equivalent. The linguistically correct version did not adequately convey the essence (non-linguistic element) of the entire work. However, such translations must be used in conjunction with the stylistic rules which are established by the translator.

6. Regarding the use of Ukrainian aspect in the source texts, the imperfective is used more often than perfective forms. It is most frequently observed in the descriptive passages of background events, while the perfective describes more important facts (events). Of the individual genres examined, Ukrainian poetry contained very few of the verbs examined (16% of total). While the frequency of imperfective and perfective forms are almost equal in the narrative texts, a great contrast exists between them in non-narrative works.

7. There is an unexpectedly high frequency of simple forms

used in translation of both the perfective and imperfective aspects of all works, translating nine of the twelve aspectual functions in Ukrainian: completed action, whole action, sequencing, concrete-factual meaning, repetition, habitual, universal truth. This is due to its unmarked nature which allows it to function in a larger number of situations. There is a clear preference by all translators to use the simple for its structural simplicity once the aspect-tense-time relationships have been established.

8. The marked aspects in English, the perfect and progressive, are used infrequently. The progressive is found to translate those passages indicating non-completion - either processual action, duration or if an action itself is stressed, especially the backgrounding of events.

9. There are two categories in which general trends cannot be established - the perfect-progressive and the emphatic. Since these forms appear very rarely in translation, general tendencies cannot be formed, based on their occurrence.

10. A significant number of Ukrainian perfectives and imperfectives have been translated by forms other than aspectual-tense forms of the English verb. Other substitutes include: lexically different verbs, passive and periphrastic verb constructions, idiomatic expressions and additional adverbials, prepositions and conjunctions. In poetry, translators use a greater number of these forms since they are limited by rhyme, rhythm and other poetic devices.

11. The expression of time is more precisely denoted in the translations than in the original Ukrainian text where it is indicated

by adverbials or implied through context.

12. The English aspectual-tense forms cannot convey the multidirectional Ukrainian verbs and the special meanings of the perfective prefix (procedurals). While the meaning of two-way motion is inherent in the Ukrainian forms, it was necessary to employ adverbs in English.

13. Ukrainian verbs are more economical in expressing different phases of the action.

The most suitable translations are realized only through a combination of context, adverbial, aspectual and tense meanings or through a complete change in verb. Each of these factors has influenced strongly both the authors' and translators' choice of aspect. The meaning of aspect, as is discussed in chapter one, can only be understood in both languages within the entire scope of a particular work.

TABLES

UKRAINIAN LITERATURE AND ITS ENGLISH TRANSLATIONS FREQUENCY TABLES

TABLE1

TOTAL NO. OF VERBS IN UKRAINIAN LITERATURE SELECTIONS

Total	Perfective		Imperfective	
	No.	%	No.	%
473	198	42%	275	58%

TABLE 2

TOTAL NO. OF VERBS IN UKRAINIAN POETRY SELECTIONS

Total	Perfective		Imperfective	
	No.	%	No.	%
77	31	40%	46	60%

TABLE 3

TOTAL NO. OF VERBS IN UKRAINIAN PROSE SELECTIONS

Total	Perfective		Imperfective	
	No.	%	No.	%
396	167	42%	229	58%

TABLE 4

TOTAL NO. OF VERBS IN ENGLISH TRANSLATIONS

	Total		Perfective		Imperfective	
	No.	%	No.	%	No.	%
Simple	298	63%	129	43%	169	57%
Prog.	43	9%	7	16%	36	84%
Perf.	24	5%	14	58%	10	42%
Perf-Prog	3	1%	1	33%	2	67%
Emphatic	0	0%	0	0%	0	0%
Other	107	23%	44	42%	63	23%

TABLE 5

TOTAL NO. OF VERBS IN ENGLISH POETRY TRANSLATIONS

	Total		Perfective		Imperfective	
	No.	%	No.	%	No.	%
Simple	40	53%	14	35%	26	65%
Prog	5	7%	1	20%	4	80%
Perf	2	3%	1	50%	1	50%
Perf-Prog	1	1%	0	0%	1	100%
Emphatic	0	0%	0	0%	0	0%
Other	28	37%	12	43%	16	57%

TABLE 6

TOTAL NO. OF VERBS IN ENGLISH PROSE TRANSLATIONS

	Total		Perfective		Imperfective	
	No.	%	No.	%	No.	%
Simple	257	64%	115	44%	142	56%
Prog	37	9%	5	14%	32	86%
Perf	22	5%	13	59%	9	41%
Perf-Prog	2	1%	1	50%	1	50%
Emphatic	0	0%	0	0%	0	0%
Other	86	21%	32	41%	54	23%

FREQUENCY TABLES FOR INDIVIDUAL LITERARY SELECTIONS

SELECTION 1

TABLE 7

VERB FREQUENCY IN UKRAINIAN

Total	Perfective		Imperfective	
	No.	%	No.	%
9	5	55%	4	45%

TABLE 8

VERB FREQUENCY IN ENGLISH TRANSLATION

	Simple		Prog.		Perf.		Perf-prog		Emphatic		Other	
	I	P	I	P	I	P	I	P	I	P	I	P
T1	1	3	1	0	0	0	0	0	0	0	2	2
T.2	1	4	0	0	0	0	0	0	0	0	3	1
T3	4	4	0	0	0	0	0	0	0	0	0	1
T4	1	3	1	0	0	0	0	0	0	0	2	2

SELECTION 2

TABLE 9

VERB FREQUENCY IN UKRAINIAN

Total	Perfective		Imperfective	
	No.	%	No.	%
14	4	29%	10	71%

TABLE 10

VERB FREQUENCY IN ENGLISH TRANSLATION

	Simple		Prog.		Perf.		Perf-prog		Emphatic		Other	
	I	P	I	P	I	P	I	P	I	P	I	P
T1	5	3	2	0	1	0	0	0	0	0	3	1
T2	5	1	1	0	0	0	0	0	0	0	4	3
T3	8	1	2	1	0	0	0	0	0	0	1	1

SELECTION 3

TABLE 11
VERB FREQUENCY IN UKRAINIAN

Total	Perfective		Imperfective	
	No.	%	No.	%
39	18	46%	21	54%

TABLE 12
VERB FREQUENCY IN ENGLISH TRANSLATION

	Simple		Prog.		Perf.		Perf-prog		Emphatic		Other	
	I	P	I	P	I	P	I	P	I	P	I	P
T1	11	8	3	0	1	2	0	0	0	0	8	6
T2	16	7	0	0	0	1	0	0	0	0	7	8

SELECTION 4

TABLE 13
VERB FREQUENCY IN UKRAINIAN

Total	Perfective		Imperfective	
	No.	%	No.	%
15	4	27%	11	73%

TABLE 14

VERB FREQUENCY IN ENGLISH TRANSLATION

	Simple		Prog.		Perf.		Perf-prog		Emphatic		Other	
	I	P	I	P	I	P	I	P	I	P	I	P
T1	5	1	1	0	0	0	0	0	0	0	5	3
T2	6	2	1	0	0	0	1	0	0	0	3	2

SELECTION 5

TABLE15

VERB FREQUENCY IN UKRAINIAN

Total	Perfective		Imperfective	
	No.	%	No.	%
84	30	36%	54	64%

TABLE 16

VERB FREQUENCY IN ENGLISH TRANSLATION

	Simple		Prog.		Perf.		Perf-prog		Emphatic		Other	
	I	P	I	P	I	P	I	P	I	P	I	P
T1	37	21	5	1	4	2	1	0	0	0	10	6
T2	24	20	4	1	6	1	0	0	0	0	26	9
T3	40	19	2	3	5	2	0	0	0	0	9	8

SELECTION 6

TABLE 17
VERB FREQUENCY IN UKRAINIAN

Total	Perfective		Imperfective	
	No.	%	No.	%
96	61	64%	35	36%

TABLE 18
VERB FREQUENCY IN ENGLISH TRANSLATION

	Simple		Prog.		Perf.		Perf-prog		Emphatic		Other	
	I	P	I	P	I	P	I	P	I	P	I	P
T1	23	38	6	1	1	4	0	0	0	0	7	17
T2	21	47	3	1	1	3	0	0	0	0	9	11
T3	20	40	5	3	1	4	0	0	0	0	8	14

SELECTION 7

TABLE 19
VERB FREQUENCY IN UKRAINIAN

Total	Perfective		Imperfective	
	No.	%	No.	%
54	22	41%	32	59%

TABLE 20
VERB FREQUENCY IN ENGLISH TRANSLATION

	Simple		Prog.		Perf.		Perf-prog		Emphatic		Other	
	I	P	I	P	I	P	I	P	I	P	I	P
T1	16	18	8	0	1	0	0	0	1	0	7	4
T2	18	20	8	1	1	0	0	0	0	0	5	1

SELECTION 8

TABLE 21
VERB FREQUENCY IN UKRAINIAN

Total	Perfective		Imperfective	
	No.	%	No.	%
90	23	26%	67	74%

TABLE 22
VERB FREQUENCY IN ENGLISH TRANSLATION

	Simple		Prog.		Perf.		Perf-prog		Emphatic		Other	
	I	P	I	P	I	P	I	P	I	P	I	P
T1	40	19	16	0	0	0	0	0	0	0	11	4
T2	51	21	5	0	3	0	0	0	0	0	9	2
T3	50	4	7	0	1	0	0	0	0	0	10	3
T4	36	3	8	0	2	0	0	0	0	0	21	2

SELECTION 9

TABLE 23
VERB FREQUENCY IN UKRAINIAN

Total	Perfective		Imperfective	
	No.	%	No.	%
41	72	31%	43	57%

TABLE 24
VERB FREQUENCY IN ENGLISH TRANSLATION

	Simple		Prog.		Perf.		Perf-prog		Emphatic		Other	
	I	P	I	P	I	P	I	P	I	P	I	P
T1	28	15	6	2	1	11	0	1	0	0	5	3

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